

# THE ATHENÆUM

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## ROYAL BOTANIC SOCIETY GARDENS, REGENTS PARK.

The EXHIBITION of AMERICAN PLANTS is NOW OPEN. Admission as on ordinary days, and by Tickets, 2s. 6d. each. The next Summer Exhibition of Plants, Flowers, and Fruit, Wednesday and Thursday, June 2nd and 3rd. Next Meeting for Election of New Fellows, June 11th.

**ETHNOLOGICAL SOCIETY of LONDON.**—A SPECIAL MEETING will be held at the Museum of Practical Geology, Liverpool-street, on the 2nd of June, 1870, at Half-past Two o'clock, by Prof. G. E. B. (F.C.S.) on TUESDAY, June 7th, 1870, when Professor HUXLEY, LL.D., F.R.S., President, will read a paper 'On the Chief Modifications of Mankind, and their Geographical Distribution.' Chair to be taken at 8:30 P.M.

A. LANE FOX, Colonel, Hon. Gen. Sec.

**VICTORIA INSTITUTE, No. 8, Adelphi-terrace.**—THE LAST MEETING of the Present Session will be held on MONDAY, June 6, at 9 A.M.—It will be on 'The Civilization—Moral and Material' (also in reply to Sir John Lubbock's 'On Primitive Man'), by James Reddie, Esq., Hon. Sec. Victoria Institute.

**THE ANNUAL GENERAL MEETING** of the MEMBERS of the ARUNDEL SOCIETY will be held in the Rooms, 24, Old Bond-street, W., on THURSDAY, the 16th of June, at Half-past Two o'clock, for the following purposes:—

1. To transact the usual business of an Annual General Meeting, as defined by the Rules.

2. To authorize the number of Second Subscribers being limited to 1,500, and to make such variations in and additions to the Rules as may be necessary for carrying out such limitation.

F. W. MAYNARD, Secretary.

**MILL-HILL SCHOOL.**—NOTICE IS HEREBY GIVEN, that the ANNUAL GENERAL COURT of LIFE GOVERNORS will be held in the School, on Wednesday, the 5th of June, at Five o'clock p.m. precisely. Gentlemen who are Life Governors under the regulations passed in 1869, or under the scheme of management sanctioned by the Court of Chancery in 1869, and who have not received notice of the business to be transacted, are requested to send their Names to the Honorary Secretary, R. H. MARTIN, B.A., 53, Bessington-road, Lee.

**THE PHARMACEUTICAL SOCIETY OF GREAT BRITAIN.**

The Council of this Society require the SERVICES of TWO GENTLEMEN as EDITOR and SUB-EDITOR of the *Pharmaceutical Journal*, to be published WEEKLY from and after the 2nd of July. The Salary of the Editor to be £250., and of the Sub-Editor £50. (for Editorial Duties). All applications must be sent to the Secretary of the Society, 17, Bloomsbury-square, on or before the 18th inst., marked with the superscript respectively 'Application for Editorship or Sub-Editorship.'

Further particulars may be obtained of the Secretary, 17, Bloomsbury-square.

**THE ALLIED UNIVERSITIES CLUB,** 13, GRAFTON-STREET, PICCADILLY.

This Club, which numbers upwards of 170 Members, is now open. It is established for Noblemen and Gentlemen who are, or have been, Members of a University, or are Members of a recognized Learned Society.

The internal arrangements of the Club are under the management of a Committee, and no pecuniary liability attaches to any of the Members.

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**OWENS COLLEGE, MANCHESTER.**—PROFESSORSHIP of NATURAL PHILOSOPHY.—The Trustees of Owens College invite Applications from Gentlemen willing to become Candidates for the above Professorship, which will become Vacant in September next, by the Resignation of Professor W. JACK, M.A.

Instruction in this Department is at present given solely by means of Lectures, and the Applicants are requested to make immediate provision for the Establishment of a Physical Laboratory.

Candidates are requested to send in Applications stating Age, Academic Degree and general Qualifications, accompanied by Testimonials, to "The Trustees of Owens College," under Cover to the Registrar, on or before the 7th of June, 1870.

Further information will be given on application to the Principal; but it is requested that the Trustees may not be addressed individually.

J. G. GREENWOOD, Principal.

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**CRYSTAL PALACE.**—THE GRAND SALOON PUBLIC and PRIVATE DINING ROOMS, overlooking the Palace and Park, are NOW OPEN.—BERTRAM & ROBERTS, Refreshment Department.

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### THIRTY-THREE CELEBRATION.

On TUESDAY, the 30th of August.

WEDNESDAY, the 31st of August.

THURSDAY, the 1st of September.

FRIDAY, the 2nd of September.

### PATRONS.

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By Order, HOWARD S. SMITH, Secretary.

## CANCER HOSPITAL (1851), BROMPTON, AND 167, PICCADILLY (opposite to Bond-street).—In consequence of a great increase in the number of In-Patients, an additional Ward has been opened, which entails a much larger expenditure.

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## QUEEN'S COLLEGE, 43 and 45, HARLEY-STREET, W.

—The Rev. STOPFORD A. BROOKES' LECTURES 'On the Treatment of Landscape in English Poetry,' will be delivered, at 4 P.M., on June 15th, 18th, 22nd, and 24th, instead of the days named in previous Advertisements. E. H. PLUMPTRE, M.A., Dean.

## BEDFORD COLLEGE (for Ladies), 48 and 49, BEDFORD-SQUARE, LONDON.

Founded 1848. The PROFESSORSHIP of DRAWING will be VACANT at the Close of the Present Session.—Applications, with Testimonials, to be sent in, addressed to the Chairman, before Saturday, July 9.

JANE MARTINEAU, Hon. Sec.

## QUEEN'S COLLEGE INSTITUTE FOR LADIES, TUNFILL PARK, CAMDEN-ROAD, LONDON, N.

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## MALVERN COLLEGE.

A FIFTH BOARDING HOUSE WILL OPEN THIS YEAR. On WEDNESDAY, July 6th, an EXAMINATION will be held for CLASSICAL SCHOLARSHIP, value 30.

Candidates must be under 15 years on August 1st.

## EDINBURGH ACADEMY.

The Directors of the Edinburgh Academy are prepared to receive APPLICATIONS for the vacant Classical Mastership. Information as to the duties and emoluments of the office may be obtained from Mr. ALEXANDER BACON, M.A., 1, North St., David-street, Edinburgh, without applications (accompanied by a recent copy of Testimonials) will be lodged on or before MONDAY, the 4th of July. The next Master will be expected to enter on his duties on the 1st of October.

Edinburgh Academy, May 23, 1870.

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**N**OTICE.—CONTROVERSIES and Invited for the RECTANGULAR REVIEW, a Quarterly Commemoration on Philosophy, Freemasonry, Science and the Fine Arts including Music and the Drama. The First Number in July will be published. The Editor will be happy to enter into any correspondence on the subject, and care will be taken to return unsuitable MSS.

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LONDON, SATURDAY, JUNE 4, 1870.

## LITERATURE

*A Series of Letters of the First Earl of Malmesbury, his Family and Friends, from 1745 to 1820.* Edited, with Notes, &c., by his Grandson, the Right Hon. the Earl of Malmesbury, G.C.B. 2 vols. (Bentley.)

MORE than a century ago, some Wiltshire county gentlefolk, staying in Salisbury for the county-town season, as was the custom in the days before roads ceased to be ruts, were taking the air in the beautiful Cathedral Close, when they espied a living creature climbing up the glorious spire of the Cathedral itself. One of the ladies, looking through a glass just as the climber had got astride of the vane, exclaimed, in affright, "Good Heavens! it's my boy James!" The lady was Mrs. Harris. The likely lad who thus early took to climbing, and never left off till he had got to the top of everything he attempted to scale, became the Earl of Malmesbury whose sayings and doings are recorded in the volumes now before us.

Young James Harris came of a good stock. The Harrises, at that time, had held land in Wilts for above 200 years. They had been mere squires, till the father of this climbing boy showed that there was in him much more than the stuff that goes to the making of squires. He was a scholar, a philosopher, and an able writer. He wrote on Art, on Science, on Music, and he made his especial and abiding mark in literature by his 'Hermes,' a philosophical inquiry concerning language, in which the learning is as profound as the argument is ingenious. Bishop Lowth pronounced it "the most beautiful example of analysis produced since the days of Aristotle;" and Salisbury men are as proud of having James Harris the philosopher for a fellow townsman, as of Richard the Third having once slept in their Market Place; and they mention 'Hermes' to you with a look like that of Upminster people, when they talk of their old Vicar Derham and his Astro-Theology as if they had really read it. The Salisbury philosopher was also in Parliament. "Who is he?" asked John Townshend, when Mr. Harris first entered the House. He was told that the gentleman had written on harmony and grammar: the wit rejoined, "Then why does he come here, where he will find neither?"

Father and son loved each other with an exquisite absorbing love. Exactly a hundred years ago, in 1770, the younger Harris, after school, college, foreign travel, and some apprentice diplomacy, carried to a successful issue the then difficult and perilous question with Spain about the Falkland Islands. He was at that time but twenty-three years old, and his triumph procured for him in the following year his appointment as Minister at Berlin. His climbing propensities stood him in good stead, but a mere liking for the work would have done nothing to help him upwards; he had besides clearness of head, steadiness of eye on his ultimate object, courage, and a wonderful readiness for making use of anything within his grasp. Moreover, he knew how to descend safely without making himself ridiculous. In short, nothing came amiss to him. He was no sooner down from some political spire, with

the gilded vane under his arms, than he was ready to climb a greased pole for the honour of bringing down the leg of mutton and trimmings at the top. Sometimes he took the pole by preference, as on the occasion of his choosing to go as envoy to Holland rather than as ambassador to Spain. Nevertheless, his missions were not confined to the Hague. He distinguished himself at Madrid and Berlin, in St. Petersburg and in Republican Paris. The only occasion on which he was not thanked for his services was when he brought back from Brunswick a bride for the Prince of Wales. The Prince never forgave "Harris" for doing what he was especially commissioned to do, namely, bring as a wife for the Prince that unfortunate slovenly Caroline whom the Prince had already bound himself to take on condition that his debts should be paid by George the Third. Harris's ablest opponents dreaded and respected him, but Harris was never off his guard. The Czarina Catherine the Second hoped his tastes were like his father's. This pleasant powder of flattery gratified, but it did not blind him. When lies were the weapons employed at St. Petersburg, he "fought an equal fight," as diplomats feel justified in doing. In France, Mirabeau paid him the highest possible compliment by calling him "audacieux et rusé"; and Talleyrand remarked of him to his grandson, the present Earl, "I believe that Lord Malmesbury was the ablest minister you had in his time; . . . if you let him have the last word, he was always sure to be right." His honours culminated in his being made an earl, in 1800. Twenty years afterwards he was laid beneath the cathedral whose spire he had climbed when a boy, and not long before he had written in what he called his "Self-controlling Journal" an entry which reminds one a little of the philosophical spirit of Marcus Aurelius Antoninus, and which ends with the words, "Be content to join thy parent earth calmly, and with becoming resignation. Such is thy imperious duty—*Vale*."

It is only a few readers it may be necessary for us to remind that a quarter of a century ago the Diaries and Correspondence of the first Earl—the journals and letters relating to his political missions—were edited by his grandson, the third Earl, who undertakes the same responsibilities with respect to the present publication. The former work indicated that, outside politics, there must be much personal matter worth the telling, and it will tend to secure a cordial reception for this second contribution from the same and from kindred sources. These volumes, in addition to politics and diplomacy, give us experiences of social life in various grades, and they also mingle with serious history the lighter chronicling of the airier things—the manners of the men and women of a bygone period. These, for the most part, have "Mr. Harris, Jun." for a central figure, and that he is not a mean one may be seen from what his father writes to him when the son commences his diplomatic career: "You have, in a manly way, chosen a manly life, and have, as becomes a man of spirit, preferred business to pleasure and ambition to idleness. I know no blame in ambition but when it tempts men to do what is base and unbecoming." A similarly healthy maxim is set down in another admirable letter: "There can be no independence without

economy, and no happiness without independence." There is, we must add, no lack of wisdom and affection in the mother's letters to the same son. There are too, occasionally, certain jokes—capital in themselves, but which can well induce us to believe that the comedies of Aphra Behn did not seem "loose" to the ladies of the last century. Mrs. Harris was as pure and as honest a woman as ever lived; and the strange yet good stories she tells her son are all told in mere simplicity and good faith. We are not to judge of any of the people of those days according to the standard by which morals and character are so narrowly measured at the present time.

The volumes begin to martial music. 'Alexander's Feast' is occupying London, and the Pretender's pibrochs are stirring the hearts in the Highlands. We see Handel sitting "dejected, wan, and dark, listening to his own music," and no one heeding him either then or subsequently. He was at that time in his sad and eccentric humour, cutting antics in the street when addressed, and altogether out of gear for the time being. The '45 affair has been told so often that there is little new to be learnt; but the details here given contain numerous touches of character that are both novel and amusing. We smile at the cautious Duke of Argyle levying thirty thousand men to defend his country, and comfortably betaking himself to London while the defence was being carried on. The panic was great in the South, but it was turned to good purpose by ship-insurers who professed to believe in a French invasion, and by smugglers who "run" their Nantes and Cognacs for the resident gentry and magistracy, after the Customs officers had been frightened from their posts at the report of the French being upon them. A great deal of the old romance is stamped out of the story of the Pretender as it is here illustrated. Three fourths of the Jacobite ladies who were in love with him, and kissed him with devotion at his levees in Edinburgh, crowded round the Duke of Cumberland when the latter occupied the throne-room. It was the same with many of the men. The Duke, who was not half such an ogre as he was painted, knew the value of these divided homages, and only laughed at them, with his officers, when the reception was over. Then, one hardly knows whether to laugh or sigh at the figure of that old, debilitated, hardened, yet semi-heroic rascal Fraser of Lovat. Contempt of death made at least half a hero of him, villain as he was; and we may be excused for paying a modicum of respect to a man who knew there were Jacobites among his Hanoverian judges and yet did not name them, and who, with death staring him in the face, remarked to Murray, the Solicitor General, who was boasting of his loyalty, that he hoped the lawyer's being a Scotchman might not stand in the way of his preferment. Lovat was at any rate more of a hero than Lord Elibank, who gave up his commission in the English, but who did not take one in the Scottish army; who bragged in a coffee-house, that any North Briton could beat an Englishman even at fisticuffs; and when Lord Windsor offered to fight him in that fashion, ran away then and there, and never made his appearance in that coffee-house again. The above-named Lord Windsor was the peer who at Lord Balmerino's trial had as much pluck as honesty in giving his opinion.

"Guilty, upon my honour," was the formal expression, but Lord Windsor said, "I am sorry for it, but I must say guilty, upon my honour"! There was a recommendation to mercy in the phrase, which the Court was in no humour to adopt.

It is not only in details of important public events these volumes are rich. They are still richer in illustrations of life generally and of the manners of women in particular. The modern *frou-frou* of satin and gros-de-Naples skirts is nothing to the rustling of brocaded silks and the vivacious carriage of their wearers in these records. Sometimes the illustrations are serious enough; at other times they seem grotesquely burlesqued and are set to the wildest of buffo music. Thus, at a birthday night at Court, Lady Young's pretty daughter, "in making her curtsey to His Majesty, entangled the heel of her shoe in her train, so that she fell quite backwards, with her legs up." Polite people laughed so that they could not stoop to help her; but Miss Young was not the only one put to shame: Miss Yorke, climbing over "the foreigners' box," got her hoop so caught that "all her petticoats flew up, to the undermost flannel," and Lady Anson, flying to the rescue, was herself caught in this unlucky hoop, which swept off her head-gear. Prudes, hussies of audacious stamp, and "gentlewomen," sweep across the stage in brilliant groups that dazzle and fascinate as they pass. The most eccentric were not always the worst. It would be unfair to judge of the character of women generally by the conduct of those who, departing from the ordinary routine of life, excited most attention. If Lady Harriet Wentworth, when of full age, married her father's footman, very few young ladies followed the same course. The thing, however, was deliberately done. Though John Sturgeon was "ignoble," she said, he was "honest." And the methodical bride settled on him 100*l.* a year, gave the rest of her fortune to her family, and the whole of her fine clothes to her maid. In striking contrast with this marriage was the one which did *not* take place when it was intended. In a sparkling letter here, we are with Lord Coventry, his bride, and a drawing-room full of company, all brilliant in dress and diamonds, with everything ready for the private celebration of the ceremony, except the licence. As that did not arrive by dinner-time, the party sat down to the nuptial feast and waited on. For the same reason, they consumed the supper; and after making a night of it, the "happy couple" and their friends separated at two in the morning. The licence arrived soon after, but the ceremony was not performed till later in that second day! Stranger weddings find equally droll chronicle. "Falconer tells me," writes dear Mrs. Harris, "that Miss Lisle is going to be married to a sea officer,—also to an officer belonging to Mordaunt's Dragoons! She is in luck," adds the writer, gaily, "to have two husbands at once." In a similar tone, Mrs. Harris informs her son,—"General Armiger, age sixty-five, was married at 8 o'clock last Saturday evening to a lady between thirty and forty; went to bed; and was dead by 1 in the morning." Under the discreet initials, Lady "S— B—," we are introduced to a wife of the last century, with a strong flavour of French sentiment about her. She describes her husband as perfectly "an-

*gelic*, but her attachment to a *human* lover is so great that she cannot do otherwise than live with him"! There were indeed many women who preferred to live anywhere rather than at home. "Lloyd's Coffee House" was the name of a club for ladies, founded by Miss Lloyd, and lodged at Boodle's. The members came early, ate, drank, worked, talked, played, paired-off for walks, dined, supped, sang, danced, played again, and returned home, at any hour they liked, and in the best manner they could. Women's rights were understood in this sense in the last century! The women were as strong-handed and as loud-voiced as men; but one can hardly now look in at the "Rooms" which used to collect all the beauty and gallantry of Bath, and fancy that that quiet arena had been the field of battle where respective would-be Masters of Ceremonies were fought for with such fierceness on the part of the ladies that the Riot Act was read, and they were none the quieter for the process! Jealousies too were as effectually raised between them by feathers as by weightier causes of misery. One fine lady nearly broke her heart at beholding the Duchess of Devonshire, in a couple of feathers sixteen inches high, rearing themselves out of a less lofty and clustered plume. The fine lady only recovered her equanimity, after long and fruitless research, on being assured by an undertaker that he would send her a couple of feathers taller than the Duchess's, as soon as one of his hearsears came back from a "job"! There was a grand audacity in another class, who abandoned *Menus* to the quieter Misses, and adopted the "Fricassée," a new dance introduced at the Festino (in Hanover Square), where George Hanger and Mr. Damer stood up against Lady Barrymore and Mrs. Rachel Lloyd. The dance, says a lady correspondent, "begins with an affront; then they fight and fire pistols; then they are reconciled, embrace, and so ends the dance." The kisses went off as loudly as the pistol-shots! We were quite sure that Dr. Johnson would appear somewhere, to contrast with these airy women and the Foppington men; yet he is not pleasant when he does appear. Mrs. Harris describes our old friend as being "of dreadful voice and manners, beyond all description awkward, and more beastly in his dress and person than I ever beheld. He feeds nastily and ferociously, and eats quantities most unthankfully." And yet the age was so nice, that Mrs. Connelly draped the furniture of her disreputable house in Soho Square in black when a royal personage died; and properly-minded persons never went to the boxes in *Lent*, to see a pantomime, except in deep mourning! Mrs. Harris had as poor an opinion of Boswell as she had a degrading one of Johnson. Boswell was, in her estimation, a very poor creature indeed. She hits him off artistically, and she sketches foreign personages quite as amusingly. Men who are old enough to remember the grave old Charles the Tenth of France will hardly recognize him in the young Count d'Artois of 1775, riding a horse, in a procession, covered with diamonds, with, in addition, the great diamond knot of his wife's stomacher on his horse's tail! The Duke of Bourbon's horse, which followed, allured by the lustre, bit the knot off, and scattered the diamonds about the street. A good portion was recovered, but the mob contrived to carry off,

in the scramble, eighteen hundred pounds' worth!

With respect to fashion, we may note that a book like the present enables us to fix the date of many changes in some fashions and of the origin of others. In 1763 Mrs. Harris, at a dinner at Greenwich, eats the smallest fish she ever saw, and tells us it is good eating, and is called Whitebait, and that it is only to be had at Greenwich. In 1765 young Mr. Harris speaks of a man as a good sort of man enough, "but, to use a silly French phrase, *ennuyant*." The word had just been added to fashionable slang. Eight years later one of the young ladies of the Harris family had, says her mother, what used to be called a *crick* in the neck, but the new word for the vulgar thing was the "rheumatism." This young lady, Louisa, was the only young lady of her day who played the harp: in fact, she introduced the instrument, which became so fashionable that numberless young ladies who failed in their attempts to "sweep the chords" were painted as if they were doing it. The attitude was so graceful! Then, in 1776, the game of "Commerce," which children play now for amusement, was "all the rage." It was no child's-play then!—a thousand pounds the pool, ten guineas forfeited by the lowest hand at each deal, and five guineas to be paid up by every player when the dealer had a priol of aces. "Besides this they have a sweepstake."

We hope soon to return to these volumes.

*Commonplace, and other Short Stories.* By Christina G. Rossetti. (Ellis.)

Miss ROSSETTI's volume of tales appears most opportunely. Many of the readers of 'Lothair' are at this time longing for some more homely fiction with which to refresh their jaded faculties after the perusal of Mr. Disraeli's somewhat tawdry romance. To all such persons we recommend 'Commonplace.' Nothing could be more striking than the contrast. While 'Lothair' abounds in startling incidents, to which Mr. Disraeli in vain attempts to give an air of reality by frequent allusion to the events of the day and to the personal characteristics of individuals, Miss Rossetti contrives out of the most ordinary incidents of commonplace life to produce a realistic fiction more absorbing in its interest than any sensational novel. 'Commonplace,' the first and longest of the stories included in this volume, is in our opinion the best. The plot is simple enough. At a quiet watering-place called Brompton-on-Sea lived three maiden sisters named Charlmont. At the opening of the tale, Catherine, the eldest, is in her thirty-first year. Of a kindly and unselfish disposition, she is somewhat prim and old-maidish in her ways, having for many years had the sole charge of her younger sisters. Lucy, not yet thirty, has two years before formed an unrequited attachment for the handsome, shallow Mr. Hartley, whom she had met when visiting her cousin Dr. Tyke. Jane, the youngest and handsomest of the three, is vain and frivolous, eager to escape from her quiet home and to enjoy the dissipations of society. At the outset of the story the two elder sisters are contemplating a visit to their London friends, Dr. and Mrs. Tyke; but Lucy, hearing of the marriage of Mr. Hartley, whose unmeaning attentions she had misconceived and whom she fears to meet, prevails upon Catherine to take Jane instead

of herself as her companion. At Dr. Tyke's house Jane makes acquaintance with Mr. Hartley's father-in-law, the purse-proud and ostentatious Mr. Durham, who falls in love with her good looks, makes an offer, and is accepted. The Hartleys are present at the marriage, and Lucy at last realizes the shallowness of Mr. Hartley's character, and recovers her peace of mind. This change of feeling leaves her free to appreciate the worth of an old admirer, Mr. Tresham, who now renews his attentions and is in due time accepted.

It will be perceived that this plot is anything but new; the characters, and the circumstances in which they are shown, are alike commonplace, and yet the story is anything but dull. The personages are life-like and interesting, the incidents are natural, the humour is delicate. From the first page to the last, the whole tale is remarkable for a peculiar finish and grace both of treatment and of style. It is impossible that quotations should do justice to a work thus "tutus teres atque rotundus"; still one or two extracts will suffice to prove that our praise is not undeserved. The following passage will be intelligible without the context:—

"Jane, having gained her point, recovered her good humour, and lost no time in exposing the deficiencies of her wardrobe. 'Sister,' she said, smiling her prettiest and most coaxing smile, 'you can't think how poor I am and how few clothes I've got.' Catherine, trying to appear serenely unconscious of the drift of this speech, replied, 'Let us look over your wardrobe, dear, and we will bring it into order. Lucy will help, I know, and we can have Miss Smith to work here too, if necessary.'—'Oh dear, no!' cried Jane; 'there is no looking over what does not exist. If it comes to furnishing up old tags and rags, here I stay. Why, you're as rich as Jews, you and Lucy, and could give me five pounds a piece without ever missing it; and not so much of a gift either, for I'm sure poor papa would never have left me such a beggar if he had known about me.'—[Jane is a posthumous child.]—This argument had been used more than once before. Catherine looked hurt. Lucy said, 'You should remember that you have exactly the same allowance for dress and pocket-money that we have ourselves, and we both make it do.'—'Of course,' retorted Jane, with latent spitefulness; 'and when I'm as old and wise as you two, I may manage as well; but at present it is different. Besides, if I spend most on dress, you spend most on books and music, and dress is a great deal more amusing. And if I dressed like an old fright, I should like to know who'd look at me. You don't want me to be another old maid, I suppose?'"

The following is a capital bit of simple realistic description:—

"Brompton-on-Sea possessed only one hotel of any pretensions, 'The Duke's Head,' so designated in memory of that solitary Royal Duke who had once made a brief sojourn beneath its roof. He found it a simple inn, bearing the name and sign of 'The Three Mermaids,' the mermaids appearing in paint as young persons, with yellow hair and combs, and faces of a type which failed to account for their uninterrupted self-ogling in hand-mirrors; tails were shadowily indicated beneath waves of deepest blue. After the august visit this sign-board was superseded by one representing the Duke as a gentleman of suave aspect, pointing towards nothing discoverable; and this work of art in its turn gave place to a simple inscription, 'The Duke's Head Hotel'."

Perhaps we shall best indicate our high estimate of the story by saying that it reminds us of Mrs. Gaskell's 'Cramford' without being a servile imitation of that admirable novel.

The story which ranks next after 'Commonplace' in merit, 'Vanna's Twins,' recalls to us the manner of Miss Thackeray. It is even slighter than 'Commonplace' in its plot, but there is the same finish and delicacy of execution. We are informed in the Preface "that 'Pros and Cons' and 'The Waves of this Troublesome World' were written each with a special object,"—a fact which seems to account for their being of inferior merit. The remaining stories are too manifestly designed to point a moral to be worthy of very high praise.

The book, as a whole, is sufficient to establish Miss Rossetti's claim to a place in the list of successful female writers of fiction. We sincerely hope that it will not be long before she produces another volume of tales in the same style.

*History of the French Revolution.* By Heinrich von Sybel. Translated from the Third Edition of the original German Work. By Walter C. Perry. Vols. III. and IV. (Murray.)

In reviewing the first and second volumes of this translation (*Athen.* No. 2098), we said all that seemed to us necessary as to the general characteristics of the work. The continuation, which we now have before us, is hardly equal to the beginning; yet this falling-off in point of interest is not altogether to be attributed to the author. It is not his fault that he has had to exchange broad views and far-reaching theories for a multitude of petty details, to go over and over the ground which he had already explored so carefully, and to give further evidence in support of those positions which were thoroughly established. If we find the same lukewarmness and mutual jealousy on the part of the allied Powers, the same mad defiance offered by the Revolutionary armies, the same financial imbecility, distress, and misgovernment prevailing in France, as marked the former period, we know that all these were the inevitable results of causes which were not peculiar to France, but influenced all Europe. Circumstances changed every now and then, but the course of events was practically undisturbed. One party succeeded to another in France: the Girondins gave place to the Terrorists, and the fall of Danton left Robespierre for a time without a rival; yet the effect on the Government of the country and on its attitude towards foreign Powers was inappreciable. Austria and Prussia made the Polish question their diplomatic battle-ground, instead of disputing about an accession of territory on the French frontier, but this only rendered their animosity more bitter than it had been before, and interfered more effectually with their conduct of the war.

In these volumes, as in the first two, we are perplexed by the success of the French armies and the resolute incapacity of those which were opposed to them. Prof. Sybel shows us that at the very moment when France defied Austria by bringing Marie Antoinette to trial, the revolutionary armies were utterly demoralized. They were confronted on all sides by forces in every way superior to them, and one resolute attack would have been enough to disperse them: yet Austria, instead of taking a step to save a native princess, was intriguing against Prussia; and a few more weeks brought about a fatal breach between the two powers. Of the way in which the war was carried on while there

was still some show of an alliance, we have more than one instance. Perhaps the best that is given us is the account of the way in which siege artillery was provided for an attack on Mayence. An Austrian park of artillery actually passed Mayence on its way to the Netherlands when the siege was at a standstill for the lack of guns, and while the Austrian artillery went down the Rhine, a Dutch battery was being laboriously dragged up the Rhine from Holland to supply the want. The gradual rise of able generals in the French army seems to have been a judgment on the allies for their neglect of victory when it was most easy. But it is clear that the revolutionary rulers had none of that zeal for the development of warlike ability, and none of that speedy recognition of genius, with which they have often been credited. The employment of General Bonaparte was an accident. Carnot was only accepted as War Minister because he could not be replaced. During the stages of the war which succeeded the defection of Dumouriez there was an absolute dearth of generalship; and the men who afterwards thrust their way to the front were suspected, and even thwarted. In truth, as we have seen already, the war was undertaken on both sides with other than warlike motives. To both sides success seems to have been immaterial, and the German Powers at least appear to have been quite contented with failure.

While the Revolutionary War may be said to languish throughout the period covered by these volumes, the internal affairs of France gain in importance. The third volume opens with the fall of the Girondins; the rising in Brittany follows close upon this, and we then have details of the tyranny of the commissioners in all the provinces, the loss and retaking of Toulon, the threatened extinction of Lyons, and the fall of Hébert and Danton. The fourth volume takes us to the great scene which closed the Reign of Terror; and with the death of Robespierre we are introduced to the period of wavering and uncertainty which was closed by Mr. Carlyle's "whiff of grapeshot." The chief European event coinciding in point of time with these French affairs, is the third partition of Poland. The diplomacy of the German powers, the different treaties signed or violated, the attempts to gain underhand advantages by fair means or foul, need hardly detain us in the face of these more important questions. In more than one place Prof. Sybel has shown himself well able to grapple with historical narrative, and there are a few sketches of character in these volumes which prove that he has become more ready than he was before to recognize individual merit. We notice this change especially in the portraits given us of Carnot and of Suworow; while a similar lesson is taught by the sketch of the last days of the Dauphin. Here the historian seems to forget the gravity of his mission, and to descend from dry questions of public policy and of secret negotiations to purely human interests. Perhaps Prof. Sybel has been moved by the example of one of his heroes, the Russian General charged to destroy Polish nationality, whose voice failed with emotion at the sight of the ruins of Praga. The character given of this man will make the contrast more remarkable, and will also serve as a sample of Prof. Sybel's work and Mr. Perry's translation:—

"Since the month of May General Suworow had

undertaken the chief command of the Russian troops in the Ukraine and Red Russia. This remarkable man, who had lately filled the world with the fame of his victories over the Turks at Rinnik and Ismael, and had spread the terror of his name through Poland twenty years before, was born in 1729, and was therefore at this time in the 65th year of his age. His father was a respectable senator, and he himself was originally destined for the profession of the law, and was on that account not entered at his birth on the roll of a regiment of guards—as was usually the case with young noblemen in Russia, in order that they might begin actual service in their 16th year, perhaps as major. But the germs of military talent developed themselves in the boy with such force, that the father soon saw the impossibility of resisting his inclinations; and when he was twelve years old he very reluctantly allowed him to take his own course. And thus without any interest or patronage he passed through the lower grades, as private in the Fusileers, then as corporal and sergeant, until after 14 years of hardship he at last attained the highest object of his ambition—the commission of a lieutenant. During this long period of probation he adopted the external habits of life which made him, as Prince of the Empire, and Field-marshal under two Emperors, the wonder of the world—the habits of a common Russian soldier. Like his comrades, he slept on straw, rose at 4 o'clock in the morning, took a frugal breakfast at 9 o'clock, and slept at any hour of the day which might be convenient. Like them, he kissed the images of the saints with devout prayers, pronounced the name of the Emperor with fervent devotion, and acquired the tone of serious or jesting talk which he used with good effect in the intercourse between sergeant and musketeer. But at the same time he studied with restless and incessant zeal the great models on which he wished to form himself—the deeds of the Roman commanders, the campaigns of Monte-cuculi, the adventures of Charles the Twelfth. From the former of these he sought to learn patient and inexhaustible prudence, but took as the standing maxim of his life the words of the Swedish King—'Let the cowards shoot, but do you come to close quarters as soon as possible.' And thus, having once entered on his career, he proved his quality from first to last, whether as a bold and cunning partisan in the Seven Years War, or as commander-in-chief against the Turks; and in these he never appeared without making a furious onset, and never fought without annihilating his enemy. His men worshipped him, although he made them march nearly 50 miles a day, squandered their blood in streams where he deemed it essential to his object, and was accustomed to admonish the negligent with cuffs and kicks. They knew not only that he led them to certain victory and booty, and shared every toil and danger with them, but that every man amongst them had a personal relation to him, saw how he cared for their food and clothing, how he stroked and patted the brave men, and enlivened the company with the grotesque fun of the barracks. He needed and asked but little for himself; after his first victories he accepted with loud expressions of gratitude some orders and a sword of honour from the hands of his Empress, but begged her to withhold a dotation of money and lands, until he had sons grown up to whom he might transfer the favours of his sovereign. Such was the man who was now preparing to destroy Poland—full of intellect, yet coarse; good-humoured, yet merciless; and above all things restless to his last breath as long as a man of the enemy was still standing. 'No long manoeuvring—no long firing—forward with the cold steel—down with them all, crush them all!'—this was now his battle cry, as it was five years afterwards, in his great struggle with the French Revolution. As soon as he scented the battle from afar, he was seen to chafe at the barriers which his own firm prudence had placed to the impetuosity of his fiery love of battle, until his keen eye saw that the time was come, and then let loose the impetuous torrent of arms."

Had there been a similar attempt through-

out these volumes to do justice to the chief characters of the time, Prof. Sybel's work would be certain of a good reception in England. As the book stands, it will, no doubt, be recognized as an impartial and well-digested narrative, the especial value of which lies in the new light thrown on the secret springs of public action. But the history given us here is a political history. Many writers on the French Revolution have gone to the opposite extreme, and have accumulated picturesque gossip instead of dealing with the main stream of events. Prof. Sybel sticks too close to his text for any such digressions, but we cannot help thinking that he sacrifices one great element of interest. Without a theory, without extreme opinions, without any motive for controversy, he is still too apt to treat facts from the point of view of the lecturer, and to correct the erroneous impressions of other writers at the expense of his own originality. It is partly owing to this method that his grouping is instructive rather than artistic,—that he lays more stress on events than on the actors in them,—and that events, too, are treated in relation to their results instead of in their actual significance. One instance to be found in these volumes is the treatment of Charlotte Corday. In another place, Prof. Sybel speaks of a common subject of French national enthusiasm as one of "those great myths of which the history of the Revolution is so full." Such a style as this may be a wholesome corrective to much that we have had in the way of modern history, but it is apt to become lifeless. Prof. Sybel knows better than to be dull, yet he sometimes forgets the necessities of a popular audience, and he must suffer for this when once he comes out of Germany.

*Autobiography and Personal Recollections of John B. Gough, with Twenty-six Years' Experience as a Public Speaker. Illustrated by George Cruikshank and others. (Low & Co.)*

WHETHER he be a penitent burglar, contrite pickpocket, or reclaimed drunkard, the man who goes into business as a moral beacon, and makes a good thing by lecturing the world about his past delinquencies, must not feel surprised if censorious persons are less disposed to rejoice over his conversion than to question its sincerity. Even charitable listeners to the passionate and profitable revelations of such a confessor will be at times tempted to question whether his shame for the excesses of a wicked career is not largely qualified by satisfaction with circumstances which, whilst making him a hero in his own eyes, and an "interesting case" to benevolent supporters, are a kind of property from which he contrives to extract a far larger income than a fairly prosperous member of a learned profession derives from his calling. For twenty-seven years Mr. John B. Gough has flourished as a platform commemorator of the revolting state of physical disease and mental infirmity to which he reduced himself in early manhood by bestial sottishness. In the earlier of those years his earnings were not great, the average payment which he received in 1843 for a single oration about himself being no more than two dollars and seventy-seven cents. He experienced for several months the greatest difficulty in paying his way, and was glad on one occasion to

accept a gift of money from three dealers in alcohol, who, in a spirit of benevolent irony, gave him five dollars. Before long, however, the young aspirant for the highest honours of the temperance platform found himself on the road to success. In the second year of his labours he earned on the average seven dollars twenty-nine cents per lecture; in the third, fourteen dollars and forty-two cents; and in the fourth, twenty dollars and fifty-two cents. Since then his popularity and consequent ability to force better terms from his employers have risen; so that several years have passed since he regarded a hundred dollars as more than a proper remuneration for a single address. In the year 1865 Mr. Gough received on the average rather more than one hundred and fifty dollars per lecture; and in 1867, the last year mentioned in his account of his professional receipts, he received one hundred and seventy-three dollars per lecture for telling his auditors what a beast he used to make of himself with new rum. After considering these figures, no reader will feel surprised at hearing that Mr. Gough, though by no means so rich a man as he would like to be, is well-to-do in the world, that he has a farm, "some investments," and a "comfortable home," well provided with "valuable books and pictures." We have no intention to suggest that Mr. Gough, whose prosperity is altogether due to his own exertions, belongs to the number of persons who have rather more than they deserve. We only wish that every one could get his deserts, and deserve as much as the comfortably-housed lecturer who is so communicative about his investments and income. But without grudging Mr. Gough his prosperity, we may be permitted to question whether he is justified in regarding alcohol as his worst enemy. So energetic a man, under any circumstances compatible with prudence and self-respect, would have done good unto himself from a worldly point of view. Had he persevered in the bookbinder's industry after getting the better of his sottish propensities, he would have become an employer of workmen. Had he stuck to the fisherman's business, of which he made trial during a period of stagnation in the bookbinder's trade, he would have made himself an owner of boats and a capitalist. On the stage, to which he had recourse for an insecure maintenance in his days of riotous living, he would have achieved more than an ordinary success as a comedian and singer. But having regard to his considerable capabilities and slender education, we cannot mention a "line of life" more suited to his special powers than the vocation for which he fitted himself by a course of drunkenness, that concluded with an attack of delirium tremens.

In justice to Mr. Gough, it must be admitted that he does not require his readers to take him precisely at his own valuation, or quarrel with those who differ from him in opinion and practice. Throughout a career which has brought upon him many contemptuous and irritating reflections, he has rarely replied to his opponents with ill-humour; and in the present memoir of his doings he treats his enemies with forbearance and fairness. When the Undergraduates of Oxford crowded his lecture-room with the intention of stopping his address by clamour and ridiculous suggestions, instead of losing his temper he "chaffed" his uproarious assailants into good manners,

and, appealing to their love of fair play, suggested that they should elect a spokesman to state their views in a way that would give him an opportunity for replying. The tone which had such good results at the University accords with the language in which Mr. Gough speaks of his various vituperators. Though he, on one occasion, vindicated his fame in an English court of law against the attacks of a calumniator, he has never resented the strenuous opposition of the public, so long as it had an appearance of good faith. To hiss a public lecturer, he regards as one of the indefeasible rights of listeners; and far from expressing surprise and indignation at expressions of distrust, he regards the frequent suspicions of his sincerity as the proper punishment of his early immoralities.

The writer who takes up this position towards his scorers is notably free from captiousness, and will not be much provoked when we say that our taste has been less offended by his remorseful loquacity about his old sins than by his self-complacent account of his present righteousness. The care he takes to acquaint the world with his grateful generosity to old Mother Beattie, of Sandgate, the dealer in gingerbread and "goodies," who was kind to him in his boyhood, demonstrates that he regards the Christian's obligation to let his light shine before men as stronger than his obligation to withhold from the knowledge of his left hand the doings of his right. We should also have parted from him on better terms had he forborne to brag about his benevolence to the widow and six children of his deceased brother-in-law.

But though it is by no means innocent of egotism and self-righteousness, this autobiography is a decidedly entertaining book. The earlier chapters, which set forth the experiences of the author's boyhood, are marked by picturesqueness, humour and pathos. The decorous and respectable father, a military pensioner, who never omitted on fit occasions to "dust the jacket" of his erring son, is a characteristic personage of the drama, and contrasts well with the soldier's gentle, pious and thrifty wife, the school-dame of Sandgate Street, and clever lace-worker, who, in strong maternal love for her only boy, emigrated at an advanced age from England to America, to die there under peculiarly painful circumstances. The incidents of the boy's departure from the Kentish coast to his adopted country are capitally narrated; and the early struggles of the young emigrant are no less graphically told. Then come the disappointments and trials, which palliated the boy's misconduct in becoming a tippler before he was out of his teens,—a case of revolting though commonplace dissoluteness which is less valuable than the autobiographer imagines, because, notwithstanding all the noise which it has made, its ending is no instance of reclamation from in-veterate sottishness.

Mr. Gough's course of iniquity was no more than a young man's madness. From the first manifestations of a propensity to intemperance till its abrupt termination, it did not exceed seven years; and the drunkard was still in his twenty-sixth year when he forswore rum and became a regular water-drinker. No doubt, Mr. Gough endured a large, if not the fullest possible amount of misery and degradation in the comparatively brief term of swinish self-indul-

gence: he had at least one severe attack of delirium tremens, and scandalized the inhabitants of the town where he dwelt by drinking himself to stupefaction, whilst his wife and child lay dead and unburied in a miserable lodging. But the youthfulness of the debauchee at the time of his conversion, and the comparative smallness of the effort which it cost him to liberate himself from the thraldom of drink, distinguish his profligacy from the more grievous cases of drunkards who have persevered in drunkenness from early manhood to middle age. In one respect, however, Mr. Gough's narrative of his shameful experiences is instructive, since it puts in clear light a not generally known advantage which results to the penitent sot from the act of signing the pledge. When the young bookbinder had rendered himself an object of general repugnance, his chances of self-recovery were diminished by the disdain and abhorrence of decent people. When he loathed himself most sincerely, he was most strongly loathed by the world. At this extreme moment of degradation he was induced by the kind words of a stranger, the waiter at a temperance hotel, to sign the pledge, in the hope that he would better himself by the act, but out of gratitude to the only human creature who had spoken respectfully to him for weeks: the act proved a powerful instrument for his salvation. By the formal declaration of penitence he conciliated social opinion, softened his censors, brought himself once again within the pale of human sympathy, and gained for himself the friends who helped him to recover the world's regard and his own respect.

The degradation, from which he had the good fortune to emerge, having furnished him with a topic on which to exercise his considerable elocutionary powers, Mr. Gough became a teetotal lecturer; and though his orations against the "demon drink" have often been defective in logic, no fair critic has ever accused the orator of wanting earnestness or humour. In his zeal for the cause he has been unsparing of his voice, and consistently careless of his wearing apparel. It was in Colburg, Canada, that he tore his coat right up the back from the skirt to the collar, in a phrensy of oratorical excitement and the too thorough performance of a characteristic piece of platform pantomime. "When I heard the rip," says the autobiographer, "and felt the thing go, I said, without thought, 'There! I've torn my coat.' The chairman of the meeting, who was the mayor of the city, quickly replied, 'I see you have.' The audience laughed, and I was in a quandary." This incident gave occasion to a humorous German-American, the original perhaps of the famous Hans Breitmann, to explain to a friend that he was "going to hear dat Mr. Gough, vat dey say dalks mit his goat-dails." That the lecturer might not suffer in pocket for using his goat-dails so vigorously for a righteous end, the mayor and a committee of the principal citizens of Colburg waited on the orator and presented him with a new coat and a neat speech.

Many of Mr. Gough's reminiscences relate to England, where he received a warm reception and formed many friends some eighteen years ago: and though he makes a few mistakes about the social arrangements and peculiarities of his native land, he speaks with fairness of a people that showed him no little

kindness. The fog of London was not to his taste; "but," he observes, "Londoners become used to their fog—men can get used to anything. A man in New Hampshire had become so used to matrimony, that on the occasion of marrying his fourth wife, when the minister requested the couple to stand up, he said: 'I've usually sat.'" Mr. Gough tells a good story of the graciousness with which a colonel of great estate and patrician lineage received him on hearing the American lecturer's parentage: "Then I was your father's colonel," said the aristocratic Englishman. "What was your father's rank in the army?" To which the answer was "A private soldier, sir." The autobiographer adds, "I looked at him, to see if his countenance fell: but no; smiling, he held out his hand, and said, 'I am glad to welcome a son of one of my old soldiers to C—Hall,' and treated me with as much courtesy, apparently, as though I had been the son of an officer." It is noteworthy that the American was deeply impressed by what an Englishman would have regarded as a mere matter of course.

*On Early English Pronunciation, with Especial Reference to Shakespeare and Chaucer.* By Alexander J. Ellis. Parts I. and II. (Published for the Philological, Early English Text, and Chaucer Societies.)

ALTHOUGH the invention of alphabetic writing has alone made the scientific investigation of language possible, by affording a basis of comparison, independent of the lapse of time, yet it has in some respects exercised an injurious influence on the progress of philology. Language is a collection of articulate sounds. Written language is a collection of visible symbols representing sounds of the living language, which sounds, either alone or as part of sound-group, are associated with certain ideas. After long practice in the use of these symbols we are able to dispense altogether with the intermediate sound associations: the written word suggests the idea *directly*, by sight alone. This tendency is further strengthened by the study of dead languages, which forms such an essential part of the philologist's training; so that at last the natural association between sound and letter is entirely inverted. The symbols, not the sounds, are tacitly assumed to constitute the language, and the study of the sounds, of which the letters are at best clumsy and imperfect representations, is considered as something quite subordinate and immaterial. Hence the scientific (historical and comparative) study of language has detached itself more and more from the consideration of sounds, their formation and changes. What Grimm calls *Lautlehre* ought in truth to be called *Buchstabenlehre*. His laws of change and correspondence apply not to sounds, but to their symbols. This would matter little if the symbols afforded an adequate or tolerably adequate idea of the sounds they profess to represent. But we know well that this is not the case: not only are the sounds greatly in excess of the symbols, but the symbols are themselves ambiguous, the sounds with which they are associated varying greatly in different periods and localities. Thus the ideas of "meus" and "domus" are expressed in English and German by the same spoken word, yet the comparative grammarian tells us that the English *i* and *ou* in such words as *mine* and *house*

are changed in German to *ei* and *au*. The same grammarian tells us that the Anglo-Saxon *i* of *min* remains unchanged in English, while the *u* of *hus* becomes *ou*. If asked whether the *spoken* English word *mine* would suggest to an Anglo-Saxon the idea of "meus," or indeed any idea at all, the comparative grammarian would probably have to confess, firstly, that he had never considered the question at all, and, secondly, that he did not deem it of the slightest importance, being merely a question of "pronunciation." The principles of Mr. Ellis's investigations are directly opposed to all this. With him, a word is made up, not of letters, but of sounds, and the study of the graphic forms is carried on solely with a view to elucidate the sounds. By a most ingenious arrangement and modification of the ordinary Roman letters he has contrived a system of representing all known sounds and shades of pronunciation with the utmost precision and delicacy. He is thus enabled entirely to throw off the trammels of a traditional and inaccurate orthography, and write each word exactly as it is sounded in the living language. Thus, pronouncing *a*, *e*, *i*, *o*, *u* as in Italian, *y* and *œ* as the German *ü* and *ö*, *æ* as in the English *hand*, Mr. Ellis would simply write the English and German words for "meus" and "domus" in "paleotypic" notation (main and haus), altogether disregarding the graphic distinction. *Vice versa*, the English and German words for "manus" would be written (hænd) and (hand), disregarding the graphic identity. If, then, the same letter represents two distinct sounds in English and German, the analogous question naturally suggests itself, may not the radical vowel symbols of *hand*, *mine* and *house* have been associated with different sounds in the pronunciation of Chaucer, Shakespeare, and even Milton? May not Milton's pronunciation have been different from Shakspeare's—Shakspeare's from Chaucer's? In short, may not the fixedness of English orthography during the last few centuries be an entirely insufficient and delusive criterion for determining the pronunciation? These are the problems Mr. Ellis has solved in the volumes before us. He has collected a mass of evidence for every stage of the language, from the sixteenth century to the present day; treatises on English pronunciation for the use of foreigners, English accounts of foreign sounds, phonetic transcriptions, analyses of the formation of speech-sounds,—everything that bears directly or indirectly on the question of pronunciation. The result is, that the modern English pronunciation of the vowels, and, to a certain extent, of the consonants, is as different from the Chaucerian and Shakspearean as it is from French and German; so that if Shakspeare were to hear one of his plays read by an educated Englishman of the nineteenth century, he would hardly recognize his own language, and many of the commonest words and phrases would be quite unintelligible to him. As an illustration we subjoin the Spenserian (as being a little more antiquated than the Shakspearean) pronunciation of a few words, the spelling in parentheses giving the paleotypic notation (long vowels are doubled):—*hand* (hand), *tale* (taal), *way* (waai), *saw* (sau), *mine* (mein), *now* (nou), *muse* (myyz), *night* (nikht=German nicht).

For the details of the investigation, the reader must be referred to the work itself. The following extract, however, from the introductory re-

marks will give some idea of Mr. Ellis's method. After commenting on the inaccuracy and ambiguity of the ordinary metaphorical descriptions of sounds as thick, thin, hard, soft, rough, smooth, and the consequent difficulty of determining the pronunciation from such descriptions, he proceeds:—

"While searching for information, some book or other led me to consult William Salesbury's Welsh and English Dictionary, 1547. The introduction contains a very short and incomplete introduction to English pronunciation, written in quaint old Welsh. My imperfect knowledge of the language was sufficient for me to perceive the value of this essay, which mainly consisted in the transcription of about 150 typical English words into Welsh letters. Now the Welsh alphabet of the present day is remarkably phonetic, having only one ambiguous letter, *y*, which is sometimes (ɔ), or (ɪ), and at others (j). Did Salesbury pronounce these letters as they are now pronounced in North Wales? Most fortunately he has answered the question himself in a tract upon Welsh pronunciation written in English, and referring to many other languages to assist the English reader. The result was that, with the exception of *y*, the sounds had remained the same for the last 300 years. Here, then, we have a solid foundation for future work,—the pronunciation of a certain number of words in the sixteenth century determined with considerable certainty; and from this we are able to proceed to a study of the other works named, with more hope of a satisfactory result."

Working from this solid Salesbury rock, backwards to Gothic, forwards to Victorian English, Mr. Ellis has for the first time in the history of our language, surveyed its pronunciation as a whole, and has produced a work which stands unrivalled in any modern language. Germany, speaking by Dr. Asher, has already gracefully acknowledged its value; the United States, speaking by Prof. Child, have followed suit; we trust the day will soon come when the merits of Mr. Ellis's book will be duly acknowledged by England.

The regular modern pronunciation of these words is: (haend, teil, weei, saa, main, nau, miuuz, nait). Mr. Ellis then proceeds to determine the pronunciation of Chaucer by means of the general laws which are found to govern the ascertained changes from the sixteenth to the nineteenth century, confirming his results by an examination of the rhymes of Chaucer and Gower. He finally leads us up to the Anglo-Saxon period, after investigating the pronunciation of the intermediate periods. The results obtained by this method of gradual ascension are confirmed by the evidence of an Anglo-Saxon MS. of part of the Septuagint in Greek, written phonetically in Anglo-Saxon letters to show the Byzantine pronunciation, which is proved to be practically the same as the present Romaic. This completes the investigation as far as English is concerned. Under the title of 'Teutonic and Scandinavian Sources of the English Language' he has further given an account of Gothic and Icelandic pronunciation. The Gothic section is little more than a *résumé* of the different theories propounded from time to time by various German writers. The treatise on Icelandic is of the highest value, as it gives the first complete and accurate account of the singularly difficult and complicated pronunciation of this language, the most archaic of the living Teutonic dialects. The introductory remarks on pronunciation and its changes, on the notation of sounds, the principles of investigation are also of great value and interest. Mr. Ellis has

besides incorporated into his work a considerable amount of foreign material; the most important is, no doubt, Prof. Child's essay on Chaucer and Gower, which occupies a considerable portion of the first part. In the second part he has given an abstract of Mr. Sweet's views on the pronunciation of Old Icelandic, and Mr. Payne's on that of Norman French, besides a variety of valuable information on dialectic pronunciation,—a subject which will be more fully enlarged upon in the concluding portion of the work. This necessarily imperfect criticism can give but an inadequate idea of the mass of detail and wealth of illustration contained in these two volumes, still less of the skill with which the raw material has been sifted and arranged, and the grace and clearness of the author's style. To speak of the faults and shortcomings of such a work as this would be alike needless and ungrateful: long and patient labour in the field thrown open by Mr. Ellis will alone suffice to clear up the doubts and difficulties inseparable from such investigations; but we may safely say that even if every one of Mr. Ellis's deductions prove incorrect, the materials he has collected will always form the sure foundation of English phonology.

#### NOVELS OF THE WEEK.

*Higher Law: a Romance.* By the Author of 'The Pilgrim and the Shrine.' 3 vols. (Chapman & Hall.)

*From Mayfair to Millbank.* By Richard Harris. 3 vols. (Newby.)

*Silvia.* By Julia Kavanagh. 3 vols. (Hurst & Blackett.)

*The Letter of Recommendation: a Tale of the Levant.* By Frank P. Worth. 2 vols. (Effingham Wilson.)

A NEW book by the author of 'The Pilgrim and the Shrine' is sure to command a careful perusal from all who read his first one. 'The Pilgrim and the Shrine' was original both in design and execution, and the boldness and clearness with which the author's opinions on many vital matters were expressed, more especially on the all-important question of life and religion, attracted much attention, and fully justified the praise that the book received. Whatever might have been the individual reader's views as to the accuracy or truth of the author's opinions, he could never fairly dispute the honesty, bravery and talent of the writer. That section of "the religious world" which regards all independent thought and investigation as a species of blasphemy in itself would undoubtedly have condemned the work, had they read it, and been able to comprehend it, in even stronger terms than those in which Lord Shaftesbury denounced 'Ecce Homo.' But, perhaps fortunately for the peace of mind of the members of this self-contented section, the same narrowness of mind which permits their bigotry generally prevents their perusing works of fiction, and would most certainly deprive them of the power of comprehending such a book as 'The Pilgrim and the Shrine,' if they so far trespassed on their conscience as to read it.

The present "Romance," as the author (for no very obvious reason) calls it, will not detract from the writer's reputation, nor disappoint his admirers. Without being so complete and symmetrical a work as the author's earlier

one, or so full of poetic feeling, it is quite as vigorous, and just as outspoken. The reader will find here that happy mixture of fiction and reflection given with so much originality in the earlier work. The fictional element in 'Higher Law' is more elaborate and complete than in 'The Pilgrim and the Shrine,' losing a great deal of the dreaminess and indistinctness of the latter, and taking the more tangible aspect of an ordinary tale. Without entering into the *minutiae* of the story, we may state that it is concerned with the lives of four persons in particular, named James Maynard, Margaret Waring, Sophia Beavan and Edmund Noel. The art with which these characters, although all good, are made to differ, and with which their several idiosyncrasies are brought out, is not slight. Sophia and James are so constituted as to render a union between them, if it could take place, essentially a happy one, by reason of the affinity of their natures. Similarly, Margaret and Edmund—tousle a common phrase, which the author will not repudiate—were "made for one another." A great misfortune James and Margaret are thrown together before they meet their several ainsties, and James falls in love with Margaret. She, on the other hand, although experiencing a most friendly affection for him, is quite untouched by that divine fury and passion of love without which it is part of an author's creed no wedded pair are likely to be happy. James perceives her coldness, but trusts that time will change the friendly into a lover-like attachment, and persuades Margaret to marry him. Their married life is not a happy one. Margaret's coldness remains unchanged, although she even esteems her husband, and tries in every way to please him. The husband's anger and misery at the want of reciprocity in his affection is vented on his wife and himself alike, and causes great unhappiness to both. While they are living in this state Edmund Noel, a friend of the husband, but up to that time a stranger to the wife, comes to them. Instantaneously the capacity for passionate love, which had slumbered so long in Margaret's nature, is awakened at the sight of the being for whom by the "higher laws" of nature she had been intended, and with whom she ought to have been mated. The love is mutual, and soon acknowledged between the two; but although they permit themselves many endearments, their respect and affection for James prevent them from yielding to the temptations of their love, and James suffers no dishonour. The struggle of the affections and the lives of the unhappy trio are given with great force; and simple as the tale may seem from this account of it, the reader will find much to interest and excite in the way that tale is told. The end is as happy as the circumstances will permit. James Maynard is killed by the fall of one of the stones at Stonehenge. Margaret, after a decent interval, marries her lover; and Sophia Bevan—whose character by-the-by is admirably drawn, and would alone distinguish the author from the ordinary run of writers—has, at the end of the work, a future before her in a wedding with a certain foreign nobleman.

The object of the author in taking the story we have given above as the subject of his novel evidently is to show the importance of a marriage of the affections and to expound his views on the question of matrimony gene-

rally. Readers of 'The Pilgrim and the Shrine' will remember certain of the author's opinions on this question, and will at once see how the present work enables him to enforce his peculiar doctrines. The matter is too delicate to permit us to discuss it in these columns, and we frankly confess that although we admire we cannot imitate the freedom of the writer, and we may remark that there is a very great deal to be said on the ordinary and prosaic side of the question. We have occupied so much space with what we have called the fictional element of the work that we cannot review as we could wish the reflective or discursive element. Many serious topics are started that we should like to say something about, but it is useless to attempt to discuss them here. With some we agree entirely, with others we agree with a difference, and from a few we dissent entirely. But whether we agree or dissent we can still give the author the same praise for this as we gave him for his former work; that is to say, we can credit him with originality, boldness, and a capacity for philosophical reflection of no mean order. He should not, however, permit himself to discuss a subject superficially, as he occasionally does here; and we are bound to say that many of the digressions are out of place, and therefore somewhat tedious; notably the subject of Stonehenge and its kindred erections, of which moreover the author does not display such an intimate knowledge as to justify him in theorizing upon it. There will, however, be so many to throw stones at a writer like this, who has the courage to state openly his very unorthodox views on religious matters, that we cannot persist in our fault-finding. Bravery of this particular kind is so very rare that when we do meet with it it should be handsomely acknowledged. For this reason, then, as well as for the intrinsic merits of the work, we recommend 'Higher Law' to our readers.

'From Mayfair to Millbank' is, as the title indicates, the downward career of a man of fortune, and is nothing more nor less than a succession of forgeries, robberies, and infamies of every kind, bigamy of course being included. To put it shortly, we may say that a more confused, badly constructed, and in every way uninteresting plot we never before met with, and although we have carefully investigated the three volumes before us, we are quite at a loss to understand what the story really is about. The "villain of the piece," Job Hawkins, is the son of a miserly iron-founder, and is described as "the applauded champion of universal right, the advocate of popular liberty, the pet of society, the fop of the House of Commons,"—and in this capacity he commits several forgeries throughout the book, finishing with that of his father's will, and is ultimately sentenced to penal servitude for life. We have an idea that this hero is supposed to be drawn from life: if so, we cannot compliment the author on his powers of portraiture. We could, however, by an effort, have pardoned the serious parts of this work, but it became too much for us when we found the author trying to be funny, for his comic efforts are sadly dismal. His habit of exaggeration, too, is much to be deplored. This vice is strongly developed in the character of one Solomon, a Jewish money-lender. Surely, it is not habitual to persons of that persuasion

to continually call upon "the prophetsh" whenever they wish to express themselves strongly? Or to perpetually give utterance to sentences like the following: "By holy Moshesh!"—"Ah, by Moshesh, who ish dat at the door?"—"A Shew, by gore non Eliash and the prophetsh!"—"By Abraham, and by Isaac, and by Jacob, I shwear to have my revensh on my monish"? We have not the pleasure of knowing many gentlemen of this class, and we are therefore unable to speak accurately of their vernacular, but it seems to us that the author has taken for his model the mode of speaking adopted by a set of dark gentlemen who may be met with any evening at St. James's Hall, and who not infrequently inquire "Who ish dat knocking at the door?" Irrespective of the faults we have mentioned, the author has another, which alone would almost justify the condemnation of his work: that is, his disregard of the laws of probability. For example, a lady who has been deserted by her husband goes with her daughter to live as his lodger-keeper, without adopting any disguise, and remains unrecognized by him for several years. Again, when one Edgar Hindley, the good hero, marries, he opens a packet his mother had bequeathed to him on her death-bed: "It contained an account of his pedigree, which had hitherto been concealed from him, for the reason that more exalted prospects might tend to lessen his admiration for one who was in every way worthy of him. . . . Edgar had been heir-presumptive and was now heir-apparent to an earldom which had descended through a remote branch of the maternal line." Other instances might be given, but the above will suffice.

Miss Kavanagh's heroine is charming. When we have said this, we have nearly exhausted our criticism; for though there is much pleasant writing upon other points, and all the subordinate parts have a distinctness and originality of their own, it is on Silvia and her fortunes that our interest is concentrated, and though secondary pictures are nowhere left incomplete, she stands out from the canvas naturally and undoubtedly predominant. We are first introduced to her, an Italian orphan of noble Roman parentage, as living at Sorrento under the guardianship of some distant relatives, whose friendly but retired villa she soon leaves for that of a married friend in France, a change to which she looks forward with much girlish glee and curiosity. Having arrived at St. Remy, she is thrown at first among a strangely assorted coterie of English, who garrison the house of Lady John Dory, one of those manoeuvring women of the world, who for want of excitement, play chess with human pieces, and whose character and satellites are very amusingly described, and secondly finds a home less gay, but not less vitally interesting to her than she had anticipated, in the château of Madame de l'Épine, her early friend. That lady, having been deserted by her husband, a worthless spendthrift, is living with her father, a simple-hearted old French captain who speaks English with zealous intrepidity, and her half-brother Charles Meredith, an engineer, and the hero of Silvia's first romance. Meredith, a self-contained and rather proud and quiet Englishman, who carries about with him a secret he cannot speak of for his invalid sister's sake, the consciousness that his life is always threatened by one whom he cannot yet expose,

and Silvia, impulsive and passionate, with some restlessness and vanity and much pride of an Italian sort, are just the types of character, if thrown in contact, to love and misunderstand each other, to torment each other and themselves. How the good and bad of Silvia's complex though honest nature are developed by this contact, till fickleness gives way to faith, and the eager girl becomes the loving woman, is a pretty story, and told with much subtle and delicate knowledge of humanity. The book abounds with humour of a quiet sort, of which Mrs. Groom, a strong-headed, warm-hearted housekeeper, is the apt exponent, and for which the "garrison" usually provide ample materials.

'The Letter of Recommendation,' if we mistake not, is the pseudonymous work of a young literary man, who has done better things. He seems to have been long resident in a town of the Levant, but his volumes want local colouring and consistency. It is one of the consequences of a man's being resident in a small community, that he cannot describe properly places and persons without disclosing his individuality or provoking ill-will. If, therefore, he abstains from personal delineation, he falls into colourless caricature from want of being natural. These volumes are a rambling mixture of tales relating to London and other places, with general disquisitions interpolated, including some on the Greeks and Turks; but the author does not profess to have been in Greece, and what he says of Constantinople shows but transient knowledge of that place or the Turks. He speaks of strings of camels hustling him in the narrow streets of the bazaars—rather a rare sight in Europe. Owing, we presume, to the absence of the author, the numerous quotations in various languages,—even those in vernacular Turkish, with which he must be supposed to be familiar,—are full of errors.

#### OUR LIBRARY TABLE.

*Speeches by Richard Cobden, M.P.* Edited by John Bright and J. E. Thorold Rogers. 2 vols. (Macmillan & Co.)

THESE volumes of Mr. Cobden's Speeches, introduced by a preface, in which Mr. Rogers tells us how Mr. Bright corrected the proof sheets of the first volume, and was stricken by his present malady before he reached the second, are of very unequal interest and uneven merit. Those upon free trade and finance, which fill the first half of the work, are full of "bits" valuable to those who know how far we still are, even in England, from a policy of absolute free trade, but are scarcely intelligible to those who are not political historians. The second volume contains speeches of a more living interest. They are too strongly political for us to do more than refer to them in words of general praise, but we may call the reader's special attention to a singularly interesting account of the reasons which led Cobden to refuse the Presidency of the Board of Trade, now held by his younger brother-apostle. Here and there a few passages have a comic turn, as, for instance, that in which Mr. Lowe is described as the most conspicuous failure in the House of Commons, and that in which the six omnibuses and the gateway—the originals of Mr. Bright's Temple-bar metaphors—are to be found. Speaking from a political point of view, we should say of these discourses, that, with the exception of those upon education, they are ancient history. It is impossible to imagine a leader of Radicals in 1870 saying, as Cobden said in 1843, "I have faith in the electoral body—I have faith in the middle classes, backed by the more intelligent of the working classes, and led by the more honest

section of the aristocracy." The Radical orator of to-day would probably say, "I have faith in the electoral body—I have faith in the working classes, led by the more honest section of the middle classes," and would leave the aristocracy, honest or not, out of sight altogether. Perhaps some day we shall have Radicals who will have faith in the working classes led by themselves; but Cobden, at all events, was not such a man. Those who have collected and reprinted these Speeches have rendered a most important service to all students of modern English history and of universal political thought. \*

*The Modern Practical Angler.* By H. Cholmondeley Pennell. (Warne & Co.)

MR. PENNELL uses a mild term when he calls this treatise on angling "revolutionary." Among other things, it aims at nothing less than upsetting the whole theory and practice of fly-fishing, and substituting for the grand collection of artificial flies which is dear to so many anglers the limited number of six—three for salmon-fishing and three for trout-fishing. These, the invention of Mr. Pennell himself, are what he calls typical flies. They do not represent any particular fly, either in form or colour; but we are assured that they are very deadly, and that none others are needed. We cannot help thinking that the young trout-fisher who goes forth with Mr. Pennell's three flies (which are all modifications of the Palmer) will find that there is no royal road to fish-catching any more than to anything else, and will probably begin to think that he has unnecessarily hampered himself with artificial restrictions, like the art students who sometimes amuse themselves by undertaking to paint a landscape with two colours. It must be remarked, in the first place, that Mr. Pennell somewhat contemptuously dismisses the whole art of fishing with the dry fly, which is absolutely necessary on some streams. On a clear river, which is pretty frequently fished, and which has more still pools than swirling currents, the trout-fisher will find himself able to kill with his artificial May-fly or alder-fly being floated down the surface, when none of Mr. Pennell's typical flies—which are meant to be submerged—would be looked at. He will also find the advantage of what is here called the "unproven theory that flies should usually be cast up-stream rather than down"—which is a very simple theory when we reflect that the trout invariably lie with their head up-stream, and may thus, in clear water, be approached with greater security. The fact is, it is impossible to lay down any stringent rules about fly-fishing, so various are the moods of fish at various times and in various streams. Experience is the true master of the art of fly-fishing; and while we are sure that Mr. Pennell's three flies would, on certain streams, be sufficiently killing, there is no reason why the angler should go forth with them only, and perhaps make himself a martyr to an hypothesis. This is the only objection we have to bring against the book before us. In other respects it is an excellent manual, full of useful information and cunning hints. In a handy and convenient form, it brings together essays upon all the different sorts of fishing; and will enable the tyro to start with a good knowledge of the necessary tackle. It reduces many of the expedients of the angler to scientific accuracy, which is in itself a novelty; and we cannot imagine any more delightful amusement for the enthusiastic fisher than to sit down in winter time, when he has nothing else to remind him of his favourite sport, and study the theory of "kinking" and Mr. Pennell's remedy for the same, or ponder over the "angle of impact" of the various hooks which are here engraved. But for this hard and fast line about the three salmon and three trout-flies, which no angler, we are sure, will suffer to impede his sport, we can recommend Mr. Pennell's volume as a useful and comprehensive treatise, which is illustrated by a few very creditable lithographs.

*Notes on Irish Questions.* By Henry L. Jephson. (Dublin, M'Gee.)

THIS is a somewhat dry compilation, containing of course little that is new, but it will prove useful to those who wish to acquire with but little trouble

some knowledge of the matters of which it treats.

*The History of the Theatre Royal, Dublin, from its Foundation in 1821, to the Present Time.* Reprinted with Additions from Saunders's *New Letter.* (Dublin, Ponsonby.)

THIS book is not creditable to Ireland. The blunders of the book are not mere slips, seeing that the chapters first appeared in one of the oldest and most respectable of Dublin newspapers. We opened the volume "promiscuously," as Daniel Dowles would say, and this is what we found in reference to Charles Kemble and to his daughter Fanny, to whom the news will be "news" indeed. "William Abbott acted with him, Miss Kemble playing Romeo to Kemble's Mercutio, Jaffier to his Pierre, Lewson to his Beverley, &c. &c." Fanny Kemble as Lewson! One might as soon believe that Mr. Anderson played Ophelia to Miss Marriott's Hamlet. This was enough for us, but we read the book nevertheless. Mr. Boieldieu, though an Irishman, comes in for censure, in re 'Formosa.'

*The Northmen in Maine: a Critical Examination of Views expressed in connexion with the subject by Dr. J. H. Kohl, in Vol. I. of the New Series of the Maine Historical Society; to which are added Criticisms on other Portions of the Work, and a Chapter on the Discovery of Massachusetts Bay.* By the Rev. B. F. De Costa. (Munsell.)

STUDENTS who concern themselves with the records, traditions and theories respecting Pre-Columbian explorations of America, and are disposed to place implicit reliance on Dr. J. H. Kohl's narrative, should read these critical notes, in which the author of 'The Pre-Columbian Discovery of America by the Northmen' questions the discretion, and on one or two not unimportant points demonstrates the inaccuracy, of the German Doctor. Mr. De Costa is a careful inquirer, who has thrown light upon a darksome subject, and he exhibits suitable courtesy to "the distinguished scholar" whom he calls to account.

We have on our table *Notes on Logic*, by H. Coleman, B.A. (Longmans),—*Revenue of the United States*, by D. A. Wells (Macmillan),—*Our First Grammar*, by E. A. Davidson (Cassell),—No. 3 of *Foreshadowings*, by Ignotus (Simpkin),—*Sketches of Reading*, by J. B. Jones (Reading, Lovejoy),—*Home Recollections and Village Scenes*, by Rev. C. L. Smith (Longmans),—*The Modern Playmate*, compiled by Rev. J. G. Wood, M.A. (Warne),—*The Watering Places of Cleveland*, by S. Gordon (Redcar, Webster),—*The Feast of Famine and other Poems*, by the Author of 'The Last Thane' (Chapman & Hall),—*A Medley of Rhymes for the Children*, by A. M. (Nisbet),—*German Stories*, by C. F. Fischart (Longmans),—*Indian Records, with a Commercial View of the Relations between the British Government and the Nawabs Nazim of Bengal, Behar and Orissa* (Bubb),—*The Righteousness of God viewed in its various Aspects*, by W. Adamson (Stock),—*The Ministry of the Word*, by W. Macgilvray, D.D. (Hamilton),—*Bishops and Councils*, by J. Lillie, D.D. (Nimmo),—*Jacob*, by Rev. J. Moorhouse, M.A. (Macmillan),—*Non Angli, sed Angeli*, by Mrs. T. H. Passmore (Booth),—*The Bible in the Public Schools* (Cazenove). Among new editions we have *The Cromwellian Settlement of Ireland*, by J. P. Prendergast (Longmans),—*Rustic Adornments for Homes of Taste*, by Shirley Hibberd (Groombridge),—*The Musical Student's Manual*, by T. Murby (Murby),—*Analysis of English History*, by W. C. Pearce and S. Hague, LL.B. (Murby),—*The True Rights of Woman*, by Fanny Aikin-Kortright (Partridge), and *Résumé d'Etudes d'Ontologie Générale et de Linguistique Générale*, par F. G. Bergmann (Paris, Cherbuliez). Also the following pamphlets: *The Foreign Debt of Spain*, by J. Alvarez (Effingham Wilson),—*Observations on the High Court of Justice Bill*, by E. W. Field (Social Science Association),—*Usury the Scourge of Nations*, by J. Harvey (Austin),—*Public School Reforms*, by M. A. B. (Booth),—*The First Annual Report of the Samoan Medical Mission in connexion with the London Missionary*

Society (Samos, London Missionary Society's Press), —*Plain Prosody for Grammar and Middle Schools*, by S. B. James, M.A. (Murby), —*The Bible in Convocation*, by G. V. Smith, B.A. (Whitfield), —*Die Weltanschauung der Buddhisten*, von U. Bastian (Berlin), —*Zur Charakteristik der Frauenfrage*, von Dr. R. Koenig (Leipzig), —*Saggio Storico-Critico sulla Dottrina di Malthus* (Firenze), —*and The Maharaja of Kashmeer and his Calumniators* (Tours, Bouserez).

## THEOLOGICAL BOOKS.

*Lectures on the Ecumenical Council*. By the Rev. J. N. Sweeney, O.S.B. (Booker.)

THESE lectures are decidedly controversial in character, delivered not only for the purpose of instructing the Roman Catholic congregation of the Church of St. John the Evangelist, Bath, but also with a view to increasing that congregation by making converts. The present condition of the Roman Communion is described in glowing terms, and comparisons are drawn between it and the Church of England. The Pan-Anglican Synod, the nomination of the Bishop of Exeter, his consecration, the absence of the ceremony of unction in the ordination of English Bishops, &c. are commented upon by the preacher as affording proof that the Established Church of this country can be no part of the Catholic Church of Christ. Mr. Sweeney's style is hortatory: he addresses himself to the feelings of his hearers: occasionally he refers to facts, but his treatment of them is very one-sided, and his information appears to be derived from inaccurate sources. He speaks of Ebion and Cerinthus as arguing in the Council of Jerusalem (p. 21). Our readers are doubtless aware that the existence of Ebion as an historical personage is now generally doubted. In the description of that assembly given in *Acts xv*. Mr. Sweeney sees that the whole multitude bowed in submission to the decision of St. Peter, and that St. James "had acknowledged in the Assembly of Apostles and Elders the privilege of presidency to St. Peter" (p. 22). Such a version will bear its own judgment with all impartial readers of the New Testament narrative. Again—"Facts beyond dispute, and which are too stubborn to be recognized in connexion with the first four general Councils," demonstrate the Supremacy of the Pope (cf. p. 80). We think the facts very stubborn, but in exactly the opposite direction. "St. Cyril and the other legates of Pope St. Celestine preside" at the Council of Ephesus (p. 81). St. Cyril held his place as being the first of the patriarchs present; had the presidency in the Council belonged to the See of Rome, represented by Cyril, the other legates would have presided when he did not; but Juvenal, Bishop of Jerusalem, took his place. The rule of presidency is clear from this. Mr. Sweeney's "strongest evidence" is Pope Leo at Chalcedon: "St. Leo ordered a Council to assemble at Chalcedon" (p. 82). How about St. Leo's letter to Pulcheria complaining that the Emperor had fixed too early a date for the Council? "The Pope's legates required that Dioscorus should not sit in the Council" (*ibid.*). The commissioners of the Emperor, instead of acceding to this request, asked the reason of it, and it was *after discussion* that Dioscorus took a seat in the assembly as a person under accusation. The condemnation was pronounced by the Bishops, not by the Legates only. Mr. Sweeney observes that the Church of England acknowledges this Council. True; but not the version of it which he has produced for the edification of his flock. Pope Leo was bent on obtaining for his See all possible power and pre-eminence; and there are traces in the acts of this Council that his schemes were partly successful; but we doubt if he ever dreamed of ruling a Council in the manner that Pius the Ninth aspires to rule that of 1869.

*Biblical Studies*. By E. H. Plumptre, M.A. (Strahan & Co.)

THE essays in this volume belong partly to the Old Testament and partly to the New; but the former are more numerous. The Preface informs us that they are reprinted from *Good Words* or

the *Sunday Magazine*—a fact which indicates their general character and value. Intended for intelligent readers of the Bible rather than for scholars, they give popular expositions of critical results. The author writes clearly, and in a good spirit, and it is evident that he has studied the Scriptures, and knows what many Churchmen have written to elucidate them. Where we do not agree with his opinions, which is not seldom the case, we can read his pages with a degree of pleasure, for he is thoughtful, reverent and candid. The best papers are the historical and biographical, —such as those on the revolt of Absalom, Caleb, the Babylonian captivity, the earthquake in the days of Uzziah, and the greater part of those on the New Testament; we would, however, except that 'On the Old Age of St. Peter.' Where criticism is concerned, especially the criticism of the Old Testament, the author is not successful. His knowledge of Hebrew seems to be small, though it is freely paraded. The papers on the Lord of Sabaoth, the Most High God, the words Shiloh, Immanuel, the Lord our righteousness, &c., are poor, and contain many statements that are incorrect. Perhaps, however, we should not look for much from one who translates Haggai ii. 7 by "the desirable things of all nations," and says that the Hebrew word is plural when it is singular. He is totally in error in supposing that all the Psalms of the Sons of Korah belong to the reign of Hezekiah. No critical conclusion is surer than that the 87th is of the period after the exile. And the Book of Job cannot be properly dated as early as Solomon's reign, for it belongs to the declining period of the kingdom, not long before the Captivity. The second paper on Shiloh, Immanuel, Jehovah Tsidkenu, is unsatisfactory, because it shows the *Vermittelungs-theologie*, as Schwartz terms it. In trying to combine opposite views the author necessarily fails.

*Saving Knowledge, addressed to Young Men*. By T. Guthrie, D.D., and W. G. Blaikie, D.D. (Strahan & Co.)

THIS little volume contains twelve sermons, embodying the essence of Calvinistic theology, which, though gilded occasionally with tinsel and appropriate illustrations, shows its dark hue still. The writers appear to be earnest and devout men; but their ideas are few, and neither striking nor original; and they are enveloped in a redundancy of words. Whether young men are likely to be attracted by such writing we cannot say. The total depravity of human nature, justification by imputed righteousness, never-ending punishment in hell, and all the apparatus of Calvinism are dwelt upon with a sincerity of belief, which, with all its props in isolated texts of Scripture, may probably fail to make a favourable impression on the minds of the young.

*Das Studium der Hebräischen Sprache in Deutschland vom Ende des XV bis zur Mitte des XVI Jahrhunderts*. Von Ludwig Geiger. (Nutt.)

THIS little work is a contribution to our knowledge of Hebrew learning at the close of the fifteenth century and during the first half of the sixteenth. After noticing the relation of Hebrew study to the spiritual and religious movement of the time, the author reviews the predecessors of Reuchlin; then Reuchlin himself; the Jews Johann Boeschenstein and Matthew Adrianus; the disciples of Elias Levita, Paul Fagius and Sebastian Münster; after which the universities and schools where the language was taught are particularized. Small as the book is, it is the fruit of considerable labour and time, and many libraries have been consulted in its preparation. The period embraced is imperfectly known; and the men who were active in promoting Hebrew learning at the time seldom had biographers. The writer has thrown some interest over his men, and cleared up a good deal that was dark. Mistakes made by those who have written about the scholars here noticed, will in future be rectified by means of Herr Geiger's researches. The volume is creditable to his learning, industry and talents.

LIST OF NEW BOOKS.  
Theology.

Erskine's *Unconditional Freeness of the Gospel*, 12mo. 3/6 cl. Keble's (Rev.) *Letters of Spiritual Council and Guidance*, 6 cl. Keepsake (The Scripture Text Book, 32mo. 1/6 cl. gilt. Macgilvray's *Ministry of the Word*, cr. 8vo. 3/6 cl. Marriott's *Testimony of the Catacombs*, 9 cl. Newman's *Miscellanies*, cr. 8vo. 6 cl.

## Fine Art.

*Castles and Halls of England*, Notices by Rev. F. Morris, 31 cl. Davidson's *Drawing for Carpenters and Joiners*, 12mo. 3/6 cl. Jewitt's (L.) *Handbook of English Coins*, 18mo. 1/6 cl. Leech's (John) *Etchings*, 4to. 3/6 bds.

## History.

Bonwick's *Curious Facts of Old Colonial Days*, cr. 8vo. 5 cl. Edwards's *Founders of British Museum*, 1550—1870, 2 v. 8vo. 30 cl. Freeman's *History of the Conquest of the Saracens*, ch. edit. 2/ cl. Grote's *History of Greece*, new edit. Vol. 3, cr. 8vo. 6 cl. Methuen's (T. H.) *Autobiography*, by his Son, 12mo. 9 cl.

## Geography.

Rickard's *Mineral and other Resources of the Argentine Republic* in 1869, 8vo. 21 cl. Robert's (Sir E.) *Glenmähra, or the Western Highlands*, 6 cl. Thornbury's *A Tour Round England*, 2 vols. 8vo. 24/

## Philology.

Ancient Classics, Vol. 4, *Cæsar's Commentaries*, by Trollope, 2/ cl. Baddeley's *Elementary Greek Exercises*, 12mo. 2/6 cl. Charnock's *Patronymica Cornu Britannica*, cr. 8vo. 7/6 cl. Randolph's *Prælections Academicæ in Homerum*, 8vo. 7/6 cl.

## Science.

Fox's (T.) *Eczema, its Nature and Treatment*, 8vo. 3/6 cl. swd. General Literature.

All the Year Round, Vol. 3, new series, roy. 8vo. 5/6 cl. Burt's *Martyrs and Martyrs*, 2 cl. Caldbeck's *Sefton Hall*, 2 vols. cr. 8vo. 21/ cl.

Carlow College Magazine (The) 1869—70, Vol. 1, 8vo. 7/6 cl.

Duncan's (Dr. J.) *Colloquie Peripatetica*, 12mo. 3/6 cl.

Foresheadings, by Ignotus, No. 3, 8vo. 3/6 swd.

Monthly Packet, Vol. 9, Jan. to June, 1870, 8vo. 7/ cl.

Norton's (Hon. Mrs.) *Stuart of Dunleath*, 12mo. 2/ bds.

Owen's *Practice of Perfumery*, cr. 8vo. 2 cl.

Scott's (Sir W.) *Miscellaneous Works*, Vols. 15 and 16, 3/6 each Silver Bells (The), an Allegory, 6 cl.

Waverley Novels, Centenary Edition, Vol. 6, 'Legend of Monte Rose' and 'Black Dwarf', cr. 8vo. 3/6 cl.

Weightman's *Medical Practitioners' Legal Guide*, 8vo. 15 cl.

West's (A.) *Poems of Home and Nature*, cr. 8vo. 4/6 cl.

Wilde's (R.) *Poems, with Notes by Rev. J. Hunt*, 12mo. 3/6 cl.

Worth's *The Letter of Recommendation*, 2 vols. cr. 8vo. 21/ cl.

## CAMBRIDGE LETTER.

Cambridge, May 30, 1870.

SINCE my last letter the controversy about the Tests Bill has been revived, and has raged more violently than ever. On May 13, notice was given that a motion would be brought forward at the meeting of the Council to be held on the following Monday, to the effect "that a grace be offered to the Senate to affix the Common Seal of the University to a petition to the House of Commons and the House of Lords against the University Tests Bill." When this motion came up for discussion at the Council, it was supported by a memorial signed by ninety-four Resident Members of the Senate. At the same time a counter-memorial signed by about sixty Resident Members of the Senate and a few Bachelor Fellows, was presented to the Council, protesting against the affixure of the University seal to any petition whatever. The promoters of the counter-memorial urged that parties in the University were so evenly divided, that it was not fair that any petition should be sent to Parliament as an expression of the views of the University, and that the wishes of that part of the constituency which is engaged in academic work had been already ascertained and indicated by the memorial addressed to Mr. Gladstone at the close of last year. At the same time they were rejoiced to find that their opponents admitted a change of opinion in the University, inasmuch as they now petitioned for a modification of the Bill, instead of protesting, as on former occasions, against its principle. That there is such a change of opinion is certain. It has been argued, indeed, that there is a Conservative reaction among the residents, because only about sixty persons signed the counter-memorial of which I have spoken: but the inference is not a just one. It was not thought necessary that the counter-memorial should be signed by all the Liberal residents, a tolerably complete muster-roll of the friends of the Bill having been published some five months ago: its promoters were therefore content to send to the Council such signatures as could be obtained without a formal canvass. The Council at first rejected the Conservative memorial, but the notice of the motion was repeated, and the motion itself, after being discussed at two meetings, was finally

carried. It is understood that the Liberals were anxious to ascertain the nature of the modifications desired by the Conservatives, and urged that, with a view to this, a discussion should, as usual, be held in the Arts School, before the question was submitted to the Senate. But this very reasonable proposition was rejected. Accordingly, on Wednesday last, the grace was brought before the Congregation. Unfortunately, a Horticultural Meeting in the gardens of King's College was fixed for the same day, and the Liberals, knowing by the experience of a former year that a flower-show is a powerful auxiliary to a Conservative "whip," and that their own allies were not likely to come to Cambridge to vote upon a question which had been for all practical purposes already decided in the House of Commons, determined not to take a division which could not possibly represent their real strength. Two friends of the Bill were, however, too independent to acquiesce in this policy, and one of them having non-placeted the grace, the Congregation divided, with the following results: placets, 135; non-placets, 2. The majority included a considerable number of non-residents. Many Liberals were present, but refused to vote, seeing that, under the circumstances, a division must necessarily give a false idea of the wishes of the University.

This incident naturally suggests a few reflections upon a topic which has of late been frequently discussed here. As all Members of the Senate have the right of voting upon the graces brought forward at Congregations, any non-resident is at liberty to pronounce even upon questions which affect only the internal working of the academic system. In general the right is not exercised; but whenever the obstructive party is anxious to carry a measure, or to prevent a reform, it is easy for its leaders to summon from the neighbourhood a crowd of faithful adherents whose votes swamp those of the residents. If it is asked how it is that the Liberal non-residents do not muster in the same force, the answer is simple enough. The strength of the Liberal non-residents is in London; and the barristers and men of business have no leisure to come down to Cambridge to vote upon these questions. The clergy of the county, on the other hand, have not far to come; they feel a certain pleasure in exercising their privilege, and the temptation is almost irresistible if the call of duty gives the voter an opportunity of taking his wife and daughters to a flower-show or a boat-race. It is not long since an important educational reform was in this way deferred by the votes of men who could not possibly know anything of the working of the then existing system. When next a University Commission visits Cambridge this question will deserve its best attention. It may be doubted, perhaps, whether the right of voting for the Parliamentary representatives of the University ought to be taken away from the non-residents; but there can, I think, be no doubt that they should be deprived of the right of voting on local questions; and amongst local questions must be ranked such points as that at issue on Wednesday last—whether modifications are required in a Bill the principle of which the House of Commons has accepted by a large majority. In conclusion, I cannot do better than adduce a quotation from Mr. Goldwin Smith's essay on "Oxford University Re-organization," which shows that this method of testing public opinion is felt to be fallacious at Oxford as well as at Cambridge:—

"For similar reasons the non-Academical elements ought to be removed from Congregation, and the legislature of the University made, as it was intended to be, purely academical. If all University Officers, including Delegates and Curators, as well as all engaged in education, were admitted to the franchise, it would seldom happen that a Master resident for Academic purposes would fail to have a vote. To claim for the local clergy, lawyers, physicians or government officials votes in the councils of the University, is as absurd as it would be to claim for the Eton soldiers quartered in Windsor barracks votes in the councils of Eton College."

"This is not the case of a political franchise, to which everybody has a general claim in the absence of proved disqualifications, but of a vote in the administration of a special institution, for which special qualifications are required, and with which no man of sense would wish to meddle unless he could give his attention to its affairs." J.

#### MR. CYRUS REDDING.

MR. CYRUS REDDING, an industrious and versatile man of letters, died, at his house in St. John's Wood, on Saturday last, at an advanced age. He was a Cornishman, born at Penryn in 1785, and came to London in 1806, when, after some experience on the *Pilot*, he returned to the West, and started the *Plymouth Chronicle*, of which he was editor and proprietor for several years. From 1815 to 1818 he resided in Paris, as editor of *Galignani's Messenger*, and in 1820 became co-editor with Thomas Campbell of Colburn's *New Monthly Magazine*. The poet was fastidious, and as indolent as fastidious, in discharging his duties, and the stress of the work fell on Mr. Redding. During the ten years of his connexion with the *New Monthly*, he rarely had a holiday, his longest absence extending to only nine days. He joined Campbell, in 1830, in the establishment of the *Metropolitan*; but the publisher failed, and Mr. Redding returned to newspaper work. Under the auspices of Sir William Molesworth the *Bath Guardian* was commenced, which Mr. Redding edited for two years, and left in 1836 to preside over the *Staffordshire Examiner*. Mr. Redding was an ardent Whig, and his services to the party were numerous and confidential: a consulship dangled before his eyes for many years, but in the political, as indeed in the wide, world, those *get* who can *take*, and few others. His long and multifarious life brought him into contact with many notabilities, and he turned his experience to account in 1858 in the publication of "Fifty Years' Recollections, Literary and Personal," followed by "Yesterday and To-day," in 1862, and "Past Celebrities whom I have Known," in 1865. Similarly his intimate acquaintance with Campbell supplied material for two volumes of "Reminiscences and Memoirs" of the poet in 1860. The catalogue of Mr. Redding's productions is a long one, and ranges from poems and novels to itineraries and statistical pamphlets. His "History and Description of Modern Wines," first published in 1833, has passed through several editions, and is indeed a standard work on the subject. He has left, we hear, a large mass of manuscripts, among which are "A Life of King William the Fourth," and "A Wine-Book of Europe." To his aged widow it is hoped the Government may be persuaded to continue the small allowance of 75*l.* per annum, which Mr. Redding did not enjoy for many years. He leaves two daughters, the elder of whom married and settled at San Francisco, and a short time ago published an account of her residence in that city, under the title of "Five Years within the Golden Gate."

#### DOGS AND PHOTOGRAPHS.

In reviewing M. Taine's last work (*Athen.* p. 638), we said, "No dog could ever be taught to recognize in a bronze cast a copy of himself: the child soon learns to say 'Me, me,' when it sees its own photograph." A correspondent writes, "The case is, I think, unfavourably put for the dog, and were the objects put differently, the photograph to the dog and the bronze cast to the child, most likely the one would be as much puzzled as the other. But I have it on pretty good authority that a dog has been known to recognize its master's photograph when enlarged; that it fawned upon it and attempted to get behind it to unveil the mystery, just as a child peeps behind a mirror to get a further explanation of an image of itself. My neighbour's peacock admires itself regularly in a large mirror, and my bantam struts with pride or crows with defiance before the same. On the other hand, we have it recorded in Sir John Lubbock's 'Prehistoric Times' that many Australian savages were utterly unable to understand that full-length por-

traits of themselves were pictures of men at all." We congratulate our correspondent on the civilization of the animals in his neighbourhood.

#### THE MARQUIS OF LOTHIAN'S EARLY MSS.

THE *Athenæum* mentioned, some weeks ago, that the Historical MS. Commission had made public the fact of Lord Lothian's having an early Latin Psalter, and a volume of Anglo-Saxon Homilies, and that he had lent them to the Early English Text Society. I am now in a position to make a short report on these MSS. The Blickling Psalter is a beautifully-written MS., probably of the eighth century. About thirty Psalms are lost at the beginning; otherwise the MS. is complete. Many glosses in Anglo-Saxon are scattered throughout the volume. The great majority of them are of the beginning of the eleventh or end of the tenth century. The writer of the glosses does not seem to have selected his words on any definite principle: difficult and rare words are often left unglossed, while the commonest words—even such a preposition as *ab*—are selected.

There are, however, about a dozen glosses, which, to judge from the handwriting, are as old as the original MS. They are unfortunately written in some coloured ink which has suffered so much from the rough usage the MS. has experienced as to be in many cases almost illegible. Several of these older glosses offer hitherto unrecorded words and forms. Thus in Ps. CXXV. (in) *austro* is glossed by *sup-rador*, where the Vespasian psalms give *suððel*. The interesting point here is not merely the use of the rare word *rodor* in this sense, but also the spelling with a *o*, which may help to settle the much-disputed question of the quantity of the radical vowel. In another place occurs *on gehepicniessum—in tribulationibus*. This curious word may possibly be a derivative from *heap*, like Latin *moles* from *moles*.

The volume of Homilies is of great interest and value. The homilies are quite unique, and seem not to have been known to the great Saxonists of the 17th century; they are not mentioned by Wanley. Their antiquity gives them an additional importance: there can be little doubt that they are the oldest A.S. homilies yet known. The MS. itself cannot be earlier than the middle of the tenth century, but many of the forms belong to a much earlier period. Thus we find *ametu* (fem. sg.); *opru* (neut. pl.); *heft* for *het*; *cwom* for *com*; *ond*, *noma* for *and*, *nama*; *peossa*, *gewreotu* for *pissa*, *gewritu*: all characteristic of *Ælfred's* rather than *Ælfric's* period. These forms, although ancient, do not indicate any special dialect: great interest therefore attaches itself to some distinctly *northern* peculiarities, such as *sceldath* for *scildath*; *end* for *and*; *feala* for *fiola* or *feola*, later *fela*. These scattered peculiarities show that the collection is a southern copy of a northern original, probably of the ninth century.

The matter of these homilies is of no special interest, but they contain some very interesting words. A single example must suffice. John the Baptist is called "se niwa corendel." This word *corendel* has hitherto been cited only from a single poetical passage in one of the religious poems of Cynewulf, and this is probably the only prose passage where it occurs (it appears, however, as an isolated word in one of the oldest glossaries, where it translates *jubar*).

It is satisfactory to know that these valuable MSS. will shortly be published by the Early English Text Society, under the editorship of Dr. Richard Morris, whose name is a guarantee for their receiving better treatment than has been the lot of many Anglo-Saxon texts of late years.

HENRY SWEET.

#### THE PRIZES OF THE FRENCH ACADEMY.

We had thought that in exposing M. Neubauer's "Defence" we had dealt principally with simple questions of fact and figures. Mr. Neubauer has thought fit to reply, but we may remark that instead of even trying to answer any single point, he suddenly turns round and first pleads ignorance

on the part of our readers, next sends us a challenge (and a miserable piece of bravado it is), and finally draws a parallel between *himself* and Prof. Munk! We can only reiterate what we said last week, and refer him very confidently, both for the old and the new 'Strictures,' to the writer of the letter printed below his own.

Oxford, May 30, 1870.

Every one will agree that it is undesirable to continue in your columns a discussion so strictly technical as the details of Talmudical scholarship. I do not shrink from severe criticism, but I think that the writer of the remarks upon my letter is at least bound to support his strictures by revealing his name, so that the world at large may judge of his fitness to be a party to a philological discussion; and I pledge myself, if he will do so, to answer him, paragraph by paragraph, line by line, word by word, and letter by letter, in the pages of any of the recognized Oriental journals which he may select.

I think I am justified in making this proposal, for two reasons. First, because, in a subject apart from general interest, in which the ordinary reader is quite incapable of forming an opinion on the merits of the case, the attacking party must necessarily have the advantage, unless it is possible to weigh his reputation as a scholar against that of a person whom he attacks. Secondly, because the only decisive answer which can be given to charges of plagiarism is, to print side by side the passages which are affirmed to be identical. This is, of course, out of the question in the *Athenæum*.

When the late Prof. Munk, in his early days, before he had made the great reputation which he enjoyed afterwards, was accused of error and plagiarism, it was in the pages of Frankel's *Zeitschrift*, a journal specially devoted to Jewish literature; and the critic, though at that time a comparatively unknown man, did not shrink from giving his name. M. Munk replied in detail in the *Archives Israélites*, an equally special journal. This was to fight openly and before a competent tribunal. I am prepared to do the same.

Thanking you for your courtesy in inserting these two letters, I am, &c., AD. NEUBAUER.

Berlin, May, 1870.

I BEG to tender you my best thanks for the manner in which you have hitherto assisted my efforts in exposing what seems unparalleled in modern literature. I had indeed intended to content myself with my little pamphlet, in which I had treated M. Neubauer with great forbearance. But as matters now stand, I feel compelled to bring out, in a special book, all the materials I have collected and a portion of which only is contained in the pamphlet. I hope to show therein how, save some blunders—not all,—absolutely nothing in M. Neubauer's 'Prize-Essay' is his own. Except the title-page, which, as you point out, says that which is not. As to my being an "unknown German," I trust M. Neubauer will know me in time. By inserting these remarks in your estimable paper you will greatly oblige yours,

DR. J. MÖRGENSTERN.

#### RUSSIAN LITERATURE.

Moscow, May 18, 1870.

OUR list of new publications for this month contains—'The Hebrew Race, an Ethnographical Sketch,' by Dr. Adolphus Yelinek, Salaieff, Brothers, Moscow; 'by the same publishers, 'The Gospels in Russian and Slavonic, with Explanatory Notes,' by the Archimandrite Michael; 'Contemporary Portraits,' by N. E. Smirnoff, containing 1, Sketches of Life in the Caucasus; 2, A Poor Girl; 3, In the Far North; 4, An Old Offender; 5, Hard Labour; 6, The Station Master; 7, The Mad Actor; 8, The Wedding; 9, The Money Lender (2 vols.), Zvonareff & Co., St. Petersburg; 'The Woman's Rights Question, as treated by Comte, Buckle and Mill,' by N. Sokoroff, Prokoff & Co., Moscow; 'Life of General Yermoloff,' by A. Semeoski, University Press, St. Petersburg; 'From China to Moscow, or the Travels of a Chest of Tea,' by L. J. Stacheff, Glazounoff & Co., Moscow; also by

same publishers, 'Works, Correspondence and Select Translations of D. J. Von Wiesen,' with portrait, edited, with a preface and notes, by A. P. Ryatkovski; 'Poetical Works and Translations of V. J. Maikoff,' with portrait, edited, with preface and notes, by L. K. Maikoff; 'Poems and Letters of A. D. Kantemir,' with portrait, edited, with a preface and notes, by V. Y. Stoianin. Besides these we may mention 'The Festival of Butter Week,' a short but very amusing sketch of the Russian carnival, published anonymously; a reprint of several novels by M. Ivan Gontcharoff, who has just brought out a new tale, entitled 'A Fragment,' and translations of Edgar Poe's 'Tales of Mystery, Imagination and Humour,'—of Thackeray's 'Round-about Papers,'—of Miss Braddon's 'Captain of the Vulture,' and of MM. Erckmann-Chatrian's 'Histoire d'un Paysan.'

#### Literary Gossip.

WE are authorized to announce that *Punch* has been fortunate enough to find its second editor in Mr. Shirley Brooks, who, although he enters on office at a rather mature period of life, is in the fullness of intellectual vigour, and in every respect worthy to occupy the place so long held by Mr. Mark Lemon.

MR. C. G. LELAND, the author of the now famous 'Breitmann Ballads,' has been travelling in Europe during the last twelve months, for the benefit of his health, and is expected to arrive in London shortly. We trust he will meet with a warm reception at the hands of his many admirers.

WE hear that the late Prof. Grote left his 'Examination of the Utilitarian Philosophy' complete. It had not, however, been finally revised, and has, therefore, been edited by Mr. J. B. Mayor, who has illustrated the text by notes.

'ENGLAND IN THE NINETEENTH CENTURY,' which has been advertised of late, is not a book, but a monthly magazine, edited by Mr. George Augustus Sala. It is designed to illustrate social features and to discuss social problems.

LONDON builders show little respect for historical or literary memorials; nor can we reasonably complain of their indifference. A few years ago, Steele's cottage on Haverstock Hill was swept away, and a prim row of houses occupies its site. Within the past month, we observe that the old-fashioned red-brick house on Green Hill, Hampstead, once occupied by Thomas Norton Longman, has vanished. Many a literary party there assembled, and from the hospitable board strolled to enjoy the vast metropolitan prospect from the elevated and spacious garden.

MR. DEUTSCH, in his recent speech at Oxford, announced that, according to information obtained from Count de Vogüé, about four-fifths of the Moabite stone would soon be handed over to the Louvre. Thanks also to many emendations, made since the first tentative issue, the text was gradually growing into definite shape. Meanwhile, some hitherto unconsidered elements claim attention, viz., one chip obtained by Capt. Warren before the squeezes, which probably belonged to the right-hand corner, and certain fragmentary lines copied by Mr. Klein, containing, if correct, a few not unimportant new items. Mr. Deutsch also spoke of the reading and rendering of the monument, and the value of the many labours to which it had already given rise. We hope to be in a position to give our readers a fuller account of Mr. Deutsch's speech next week.

THE numerous lectures that Prof. Huxley has delivered of late years to popular audiences are being collected and published in America under the title of 'Lay Sermons.'

WE are requested to state that the friends of Mr. Prowse have decided to raise a fund "for the purpose of erecting a memorial stone at Nice, and of carrying out certain family arrangements which their deceased friend had very much at heart, but was precluded from completing by his untimely death." Mr. Edward Dicey and Mr. Tom Hood have consented to receive subscriptions for this object.

MR. WILLIAM BLADES, the author of the admirable monograph on Caxton, has issued separately, as "Typographical Notes," two articles, on 'The Early Schools of Typography,' and 'The Enschede Type-Foundry at Haarlem.'

A TRIP to America is becoming a custom with our publishers, even the most conservative. Mr. F. H. Rivington is at present making a tour in the United States and Canada, and surveying the book-trade as conducted in those enterprising communities.

THE Society lately established at Montpellier for the study of the Romance Languages in general, and the Langue d'Oc in particular, has just published the second number of its *Revue*, with some early texts, and a popular romance, 'La Baga d'Or,' and the Society's rules, minutes of its meetings, &c. It purposed to issue a set of glossaries of dialects and trade terms, by special men, to collect and print proverbs, legends, popular tales and songs, and edit and translate old manuscripts. The subscription to its *Revue* is only ten francs a year.

M. TREBUTIEN, antiquarian, archeologist, essayist and poet, died at Caen, on the 23rd ultimo, aged seventy. M. Trebutien was well known as editor of the letters and remains of Eugénie de Guérin.

THE volume of 'Nouveaux Samedis,' that has just been published, contains a notice of M. de Pontmartin's old opponent, the author of 'Nouveaux Lundis.'

M. ARSÈNE HOUSSAYE has published a new novel, called 'Courtisanes du Monde.'

THE French Society for the encouragement of the study of Greek has lately published its fourth 'Annual.'

DOCTOR SEOANE, known in London, where he resided from 1824 to 1834, as a liberal refugee, and received by the Royal Society of Medicine as a member, has died at Madrid, in his seventy-ninth year. He published the Dictionary which bears his name, and contributed to the early numbers of the *Athenæum*. There are still many in this country who remember him kindly.

'GLI EZZELINI, DANTE E GLI SCHIAVI,' or 'Roma e la Schiavitù Personale Domestica'—a very interesting volume of historical and literary studies, by Signor Filippo Zamboni, lately published at Vienna—contains an important chapter on the condition of women in Italy at the time spoken of. The author also fully investigates the question of the slave trade in Italy, which, notwithstanding the effects of Christianity, existed up to the sixteenth century. Heretics sold Christians, and Christians sold heretics; while at Rome a mart for Capuan female slaves existed up to A.D. 1501.

THE art of publishing books by subscription seems highly developed in America, and some of the works thus brought out have attained a large circulation. The Civil War has "furnished," says the *Nation*, "not only popular subjects for book-making, but a host of cripples to serve as agents." Between 1861-68 there were issued in this way thirty books at Hartford, Connecticut, the sale of which amounted to 1,426,000 copies.

A SERIES of letters by Charlotte Brontë are to appear in *Hours at Home*, an American magazine, commencing with the June number.

THE Indian Government has made a concession, which is likely to give greater facilities for obtaining information. A discount of thirty per cent. is to be allowed on all press telegrams throughout India.

ROYAL POLYTECHNIC.—"Sand and the Suez Canal" by Prof. Pepper.—"Musical Entertainment," by George Buckland, Esq.—"The Heart of Stone," with Spectral Scenes.—American Organ-Bally.—Dugwar's Feats, and other attractions, all for One Shilling.

### SCIENCE

*Other Worlds than Ours.* By R. Proctor, B.A. (Longmans & Co.)

PHYSICAL science has of late made great strides in two very opposite directions, for we find Prof. Thompson calculating from thermic and electric data limits to the size of the atoms of matter and to the approximation which constitutes molecular combination, and we have evidence such as that furnished by Mr. Huggins of the constitution of such bodies as the Nebulae. It has penetrated into the almost infinitely small, and extended its researches to the almost infinitely distant. In these two respects science is not taking any new steps. A ten-millionth part of an inch has long been determined as a superior limit to the diameter of an atom of water, and twenty-seven years ago Mitscherlich showed that atomic attractions must take place at measurable distances. Ever since astronomy became a science men have inquired with more or less success into the nature and distances of the stars and nebulae. Within the last few years, however, we have been placed in a position in which we can bring to bear upon both of these lines of inquiry an amount of accurate knowledge incalculably greater than that which was at the disposal of Sir W. Herschel or Dalton. The phenomena of Electricity and of Heat and Light have, in the hands of such men as Prof. Thompson, Mr. Maxwell, and Dr. Clausius, afforded data for more or less accurate numerical calculations as to the possible atomic conditions of bodies; and the discoveries of those of whom Prof. Kirchhoff has been the happily successful representative have enabled the spectroscope, in the hands of such men as Mr. Huggins, Mr. Lockyer, and M. Secchi, to bring us information as to the constitution and motions of the heavenly bodies which the telescope could never have detected. The investigations of these two classes of philosophers have made it clear that the last ten years must be for ever memorable as the beginning of a great new epoch in the history of science. The class of investigations which seek to extend our knowledge of the constitution and bounds of the stellar universe are perhaps more attractive to the general public than those which investigate the molecular constitution of terrestrial matter, and un-

doubtedly they are more capable of being understood by the non-mathematical reader; and it is with this part of modern investigation that Mr. Proctor's 'Other Worlds than Ours' deals. We believe that the chief utility of this volume will consist in the tangible and popular form in which Mr. Proctor has collected the most recent scientific information as to the heavenly bodies. The book will impart to the community at large accurate information as to recent scientific researches and discoveries in the heavens.

As to the bearing which such results have on the habitability of other worlds, we must leave our readers to judge from the arguments which Mr. Proctor adduces. Such speculations, we are of opinion, can be at present of little practical importance, and appear to us only useful in Mr. Proctor's book in so far as they give a leading idea about which to group the details which he registers. Much, however, on which he dwells has little or nothing to do with the question of the habitability of other worlds. We remark this, not to censure the introduction of such information, but rather to observe that, if it were not for the popular interest which it may attach to the book, the book would, in our opinion, be equally valuable if all the question of the habitability of other worlds were left out of it. The same remark applies to those portions of the book which dwell upon the relation of the world to the Creator. The argument from design and from the beneficence of the Creator must, we believe, to be of any value, be used much more boldly and unflinchingly than it is here used.

Mr. Proctor has essayed, in the concluding chapter, to give a physical explanation of the omnipresence and omniscience of the Almighty. The speculations, though not novel, are curious; but the attempt to reconcile the free will of man with the foreknowledge of God, is made, as far as we can see, at the expense of the beneficence of the Deity. If the revelation of God in the physical universe were all that we had, then the failure of such attempts as are here made might alarm us; but fortunately there is a moral as well as physical revelation, and it is to the former, and not to the latter, that we must look for the light which is to be cast on the moral relation of man to the Creator.

If we find some things to blame in Mr. Proctor's book, however, we find also much to praise. The views expressed as to the constitution of the sidereal universe differ from those usually held, are clearly expressed, and supported by strong arguments and original and forcible evidence. Mr. Proctor has evidently considered this subject carefully. The opinion hitherto usually held by astronomers is, that the Milky Way represents an enormous ring of stars, near the internal edge of one part of which is our own sun; that the other stars in the sky probably do not belong to this great ring or system; and that the nebulae are other systems similar to the Milky Way, either formed or in the course of formation. Mr. Proctor adopts the view that the nebulae and larger stars in the heavens all belong to the same system, and that the Milky Way is not a ring but a meandering and branching wisp of nebulae and stars of all magnitudes.

To establish this, Mr. Proctor adduces good reasons for maintaining that Sir W. Herschel's method of judging of the probable distance of stars by their apparent magnitude is altogether

erroneous, and he thus strikes at the root of the argument for the great distance of the irresolvable non-gaseous nebulae. Whatever may be our opinion of the conclusions which Mr. Proctor draws, it is certain that the distinct statement of such facts as the evidence of star-drift in special localities, and the absence of stars in the neighbourhood of nebulae, are calculated to awake speculation in the mind of the intelligent reader, and to awake that speculation which alone can be fruitful of any good scientific result, and is least of all apt to mislead—the speculation which is founded on well-ascertained facts, and which continually recurs to them. There can be no doubt that the direction of research likely to be most fruitful in determining whether all the bodies of the visible sidereal heavens belong to the same system or not, is that which we are glad to observe Mr. Proctor has taken so much in hand—the determination of the direction and amount of the proper motion of stars. It is worth while to observe that, on the ring theory of the Milky Way, the sun is at present moving very nearly along the direction of the tangent to the interior edge of the ring. If that be so, the path of the sun, acted on by the gravitation of the Milky Way, will be a zig-zag line round about the ring, alternately crossing to its inside and outside circumference.

If any reliance can be placed on the numerical results of parallax, now that the spectroscope gives us the actual velocity of the stars in radius vector, we are in a position to determine the absolute direction and amount of their motion. The actual determination of this for as many stars as possible would lay the foundations of a mechanical theory of sidereal astronomy, founded on observations, which, however, it is obvious would require to extend over many centuries, especially if, as there is little doubt, the relative distance of the stars is so very disproportionate. And the determination of any mechanical theory of the sidereal heavens must be reserved for very distant generations, unless there be found, which is not impossible, some other means of determining the distance of a star than that of parallax, and a more rapid means of communication with it than that afforded by the transit of light.

It is in the part of Mr. Proctor's book which relates to the solar system that useful information is more especially given to the non-scientific reader. Mr. Proctor adopts what may be called the meteoric theory of the development of the solar system, in contradistinction to the nebular theory. The meteoric theory is due, at least in its scientific form, to Sir W. Thompson. A tangible ground for the connexion of the aurora borealis, the sun-spots, the zodiacal light and the corona is undoubtedly given by this theory. The connexion of these phenomena is a subject on which it is most desirable that correct information should be circulated, especially since it may be in the power of anybody who observes the ensuing total eclipse of the sun to throw light on the vexed question of the corona. Perhaps in view of that eclipse it is idle at present to speculate, but certainly we quite agree with Mr. Proctor in thinking that the observations which have already been taken render it most unlikely that the corona and the zodiacal light could be terrestrial phenomena. If the sun's heat be supplied by meteors, it is certain that these

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must come almost entirely from the space inclosed within the earth's orbit, otherwise the increased attraction towards the sun would be continually shortening the length of the year. Now, if the zodiacal light, which we know extends just to about the earth's orbit, represents these meteors in a more or less gaseous state circulating in a plane pretty nearly coinciding with the ecliptic, when these are drawn in towards the sun by the action of a resisting medium or of their mutual collisions, they must necessarily be turned into gas, which, diffusing itself uniformly round the whole surface of the sun, would afford the appearance of the corona. The objection to this notion of the corona is that a gaseous atmosphere of such an extent would by its weight cause a pressure at the surface of the sun very much greater than recent observations on the alterations of the hydrogen spectrum would lead us to believe can possibly exist there. Altogether, we are therefore inclined towards the view which Mr. Proctor advocates, that the corona is caused by an immense aggregation of meteoric perihelia. The same bright lines having been observed in the spectrum of the aurora and of the zodiacal light, and also apparently in that of the corona, would point to a similar origin of the light of these three objects; this, and the connexion of the aurora with increased solar activity, would seem to point to the aurora being caused by an additional rush towards the sun of external meteoric matter. However this may be, we can confidently assure the reader that he will find the latest information and much that is interesting and important with respect to these as well as other matters in the volume now before us.

#### THE ETHNOLOGICAL AND ANTHROPOLOGICAL SOCIETIES.

THE anniversary meeting of the Ethnological Society was chiefly remarkable for its bearing on the question of amalgamation with the Anthropological Society, one of considerable interest to the two societies and the scientific world. Prof. Huxley for the first time gave his statement of the failure of the negotiations in 1868, dealing very gently with the late Dr. Hunt, but showing by documentary evidence that the responsibility of breaking off, when all was arranged, lay with the latter. The death of Dr. Hunt gets rid of the personal question, and the Fellows of the Ethnological and of the Anthropological Societies at their anniversary meetings have expressed strong opinions in favour of amalgamation. The question of finance offers no difficulty, and there is now no antagonism about publications, and a joint Journal could be produced. The dispute about the name, if it cannot be conciliated, cannot be renewed. The Ethnological Fellows do not demand that their name be retained, but they positively refuse, and Prof. Huxley indorses this refusal, to accept the name of Anthropological after what has occurred; but they are ready to concur in any substituted name. As the negotiations were broken off by the Anthropological Society in 1868, the Ethnological Society have abstained from making overtures; but in consequence of the strong expressions at the Anthropological meeting, they have passed a formal resolution approving of their President's views as to amalgamation. Prof. Huxley's address will be published as a declaration on this subject. The present obstacles are supposed to be owing to a portion of the Council of the Anthropological Society; but on looking to the present state of opinion, it is likely that all will co-operate in promoting the desired object.

#### THE WATUTA.

DAMASCUS, May 10, 1870.

PERMIT me to make a remark or two upon the

letter published by Col. J. A. Grant in your issue of April 9, 1870 (No. 2215). I read in it, "The Watuta, a warlike race descended from the Zooloo Kafirs," and I can only hope that Capt. Speke's wonderful ethnology will not thus be assumed by other writers. Except in certain superficial points of life and habits, the "Watuta" are as little connected with the Zulus as are any of their neighbours. Nor are the Wahuma "descended from the Abyssinian stock, or Semi-Shem-Hamitic (!!) of Ethiopia." Both speak Zangian dialects. As regards "Capt. Speke's Uruwa,"—the Warua of M. Echardt's map,—now identified with Dr. Livingstone's "Ruu," allow me to observe that the habitat of the Waruwa race was laid down by me from Arab information in 1858. Mr. Cooley makes the name Warua "the Sawahily equivalent of Miltua," another term for the Olunda people, ruled by the Mesiator Cazembe.

RICHARD F. BURTON, F.R.G.S.

#### SOCIETIES.

ASIATIC.—May 30.—*Anniversary Meeting.*—Major-General Sir H. C. Rawlinson, K.C.B., President, in the chair.—The Report of the Council, which treated chiefly of the literary and scientific state of India and the results of various researches and expeditions recently instituted by the local governments of India, and the Auditors' Report, were read and adopted.—The President then delivered an address, in which he surveyed the principal events connected with the East during the last twelvemonth, and dwelt at some length on what the Home Department has done during that period, and is doing at present, in supporting and encouraging Oriental studies and promoting the objects and interests of the Asiatic Society and of Oriental scholars in general.—The following officers and members of the Council for the ensuing year were then balloted for and elected:—*President and Director*, Major-General Sir H. C. Rawlinson; *Vice-Presidents*, The Right Hon. Sir E. Ryan, M. G. Grant-Duff, Sir T. E. Colebrooke and the Right Hon. H. Mackenzie; *Treasurer*, E. Thomas; *Hon. Secretary*, Prof. T. Chereny; *Hon. Librarian*, E. Norris; *Secretary*, J. Eggeling; *Council*, Prof. C. P. Brown, E. L. Brandreth, Dr. A. Campbell, General A. Cunningham, J. Dickinson, M. P. Edgeworth, C. J. Erskine, J. Ferguson, W. E. Frere, Sir H. Bartle E. Frere, A. Grose, C. Horne, The Right Hon. Lord Lawrence, Sir C. Nicholson, Bart, and O. de B. Priaulx.

ZOOLOGICAL.—May 26.—G. R. Waterhouse, Esq., V.P., in the chair.—Communications were read from Mr. W. H. Hudson, 'On Birds observed in and around Buenos Ayres,' being this gentleman's fourth communication on this subject,—by Mr. R. B. Sharpe, 'On a Specimen of a rare Asiatic Bird, *Podiceps panderi*',—by Prof. Owen, the sixteenth of a series of Memoirs on *Dinornis*, containing an account of the trachea and of some other internal organs of certain species of this genus, together with a description of the brain and some nerves and muscles of the head of *Apteryx australis*,—by Dr. J. Murie, 'On the Anatomy of the Prongbuck (*Antilocapra americana*)',—from Dr. A. B. Meyer, 'On the Poisonous Glands of the Snakes of the Genus *Callophis*', being supplementary to his paper on this subject in the *Monatsberichte* of the Academy of Berlin,—from Surgeon F. Day, 'On some Fishes from the Western Coast of India',—by Mr. H. Adams, 'On some New Species of Land and Fresh Water Shells obtained by Mr. E. Bartlett, in Eastern Peru, and by Mr. R. Swinhoe in China and Formosa; also on Two New Species of Land Shells from Africa.'

ANTHROPOLOGICAL.—May 31.—Dr. R. S. Charnock, V.P., in the chair.—Mr. G. T. Ricketts, H.M. Consul at Manila, was elected a Fellow.—The following papers were read:—'Armenians of Southern India,' by Dr. J. Shortt,—'Races of Morocco,' by Mr. J. Stirling, M.A.,—and 'On the Paucity of Aboriginal Monuments in Canada,' by Sir D. Gibb, Bart.

#### MEETINGS FOR THE ENSUING WEEK.

MON. Royal Institution, 2.—General Monthly Meeting.  
TUES. Entomological, 7.  
WED. Victoria Institute, 8.—"Civilization, Moral and Material," Mr. J. Reddie.  
THURS. United Service Institution, 8.—"Amount of Advantage the New Arms of Precision give to Defence over Attack," Capt. H. Swaine.  
FRI. Royal Institution, 8.—"Present English History," Prof. Seeley.  
SAT. Ethnological, 8.  
SUN. Microscopical, 8.—"Experiments on Fermentation and Parasitic Fungi," Mr. J. Bell; "New Form of Binocular Microscope," Mr. J. W. Stephenson.  
MON. Archaeological Association, 8.—"British Auxiliary Troops in the Roman Service," Mr. A. Sadler.  
TUES. Royal Institution, 8.—"Electricity," Prof. Tyndall.  
WED. Mathematical, 8.—"Introduction of Curves and a Collinear Correspondence in certain Reseaus," Mr. T. Cotterill.  
THURS. Zoological, 8.—"New Birds from Madagascar," Mr. R. B. Sharpe; "Zoological Notes of a Journey from Canton to Peking and Kalgan," Mr. R. Swinhoe; "The Saiga Antelope," Dr. J. Murie.  
FRI. Royal Institution, 8.—"Ammonia Compounds of Platinum," Prof. Odling.  
SAT. Astronomical, 8.  
SUN. Royal Institution, 8.—"Comets," Prof. Grant.

#### Science Gossip.

THE twenty-third annual meeting of the Institute of Actuaries will take place to-day (Saturday) at three o'clock.

THE members of the Royal Commission on Scientific Instruction and the Advancement of Science held their second meeting on the 31st ult., at Devonshire House. Present, the Duke of Devonshire, chairman; the Marquis of Lansdowne, Sir J. Lubbock, Bart., Sir J. P. Kay Shuttleworth, Bart., Mr. B. Samuelson, M.P., Dr. Sharpe, Prof. Huxley, Dr. W. A. Miller, Prof. Stoke, and the Secretary, J. Norman Lockyer.

ON April 22, 1873, the Académie des Sciences will make its first award of the newly-founded D'Ourches prizes. These prizes are worth, one 20,000 francs and the other 5,000 francs, and are for the discovery of some easy and accurate method of distinguishing apparent from real death.

DR. F. G. BERGMANN has, in his 'Résumé d'Études d'Ontologie Générale,' &c., projected, from his own consciousness, the beings from which the human race developed itself. Their name is "Anthropisks," and they lived in Central Africa. They developed out of apes; and a certain number of them, finding themselves in favourable circumstances, developed into men—black men, and became the parents of the families whence the brown, copper, yellow, and white races branched off. Dr. Bergmann has some equally original ideas on language. He complains that his works have not yet been appreciated, or even discussed, but he looks to the science of the future to do him justice.

A PAPER communicated to the Agricultural Society of France describes the Maltese sheep, which it seems is a well marked and peculiar variety. Some of the breed has been introduced in Algeria, and M. de Bray, an agriculturist of that colony, is of opinion that this curious race has arisen from a cross between a ram and a she-goat.

DR. SCHUTZENBERGER has discovered three new substances: they are all compounds, in various proportions, of carbonic oxide and platinum chloride.

M. JOURDAIN has shown by some recent experiments that under the influence of chloroform the stamens of the barberry are violently inverted, as if in a tetanic condition, and that if the administration of chloroform is continued the plant dies.

M. PAUL BARBE is about to publish a work on Dynamite, its manufacture and employment in mining.

FROM a recently published summary of the volcanic manifestations of the past year in Germany it seems that no less than fourteen earthquake shocks occurred on German territory during 1860. February and May were the only months in which no shock was felt.

M. L'HOTZ has published a memoir on the elevation of land and consequent retirement of the sea near Dunkirk.

M. LÉDILLON is pursuing a series of investigations with regard to the use of electricity for anaesthetic purposes in surgical operations.

PROF. MORREN, of Marseilles, has published some interesting observations on the combustion of the diamond in various gases. A microscopic

examination of the gem, just before its complete disappearance, while burning in oxygen, shows that the faces of the crystal, instead of remaining plane, are covered by a crowd of small elementary surfaces.

THE 'Annuario delle Istituzioni Popolari e delle Industrie,' by Signor Alberto Errera, is a very useful work, which passes in review all the industrial manufactures which were represented in the Exhibition of 1868. Signor Errera attempted to introduce societies of mutual aid into Venice while it was under Austrian rule, but his attempt was rewarded by imprisonment, from which he was freed when Venice was once more Italian.

PROF. ANGELO SECCHI, whose researches on the atmosphere of the Sun are well known in the scientific world, has recently turned his attention to the constitution of Uranus and Neptune, and has made some remarkable discoveries with reference to the atmosphere of the latter.

#### FINE ARTS

THE SOCIETY of PAINTERS in WATER COLOURS.—The SIXTY-SIXTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 6d.

INSTITUTE of PAINTERS in WATER-COLOURS.—The THIRTY-SIXTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 39, Pall Mall West, daily, from Nine till Dusk.—Admission, 1s.; Catalogue, 6d.

JAMES FAHEY, Sec.

GUSTAVE DORÉ.—DORÉ GALLERY, 22, New Bond Street.—EXHIBITION of PICTURES, including 'Christian Martyrs,' 'Martyrdom,' 'Triumph of Christianity,' 'Francesco de Bimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

OLD BOND STREET GALLERY.—The SUMMER EXHIBITION of Pictures in Oil and Water Colours is NOW OPEN.—Admission, 1s.; Catalogues, 6d. Open at Nine.

G. F. CHESTER, (Hon.) J. W. BENSON, (Secs.)

#### THE ROYAL ACADEMY.

(Sixth Notice.)

MR. J. DANBY bears a name which may be described as belonging to the history of Art, and more especially of romantic and pathetic landscape—not literal, topographic painting;—and he has on many occasions shown himself not unworthy of his descent. We are, therefore, sorry to find his coast-picture, *Riding out the Gale: Normandy Coast* (274), is not a work that will sustain his reputation. The schooner, anchored before a lee-shore, with her fore-topmast down, is effective, although painty; the motion of the waves, which roll with a will, is excellently rendered; but the sky spoils the whole.—Near to Mr. Danby's contribution is Mr. A. F. Grace's *Evening* (275). Looking at this well-composed and telling little work, we recognize most of the qualities of a picture, although the sky is, like nine out of ten skies here, painty. The materials are, cattle at a pool, children, a dog, twilight on uplands, which seem to be disappearing with the fading day.—Mr. F. R. Lee's *The Land's End and Longships Lighthouses* (329) is an airless, stony production, so utterly without tact and taste in painting that we are astonished to find such a thing on these walls: of success it has none, unless, indeed, the painter desired to make us shiver.—*Down in the Marsh* (320), by Mr. T. S. Cooper, recalls what Peter Pindar unjustly wrote of De Loutherbourg's pictures, as showing

Brass skies, and golden hills,  
And marble bullocks in glass pastures grazing.

It is hard to say what interest there is in pictures like this: there is certainly no Art in them.—Another cast-iron picture is that by Mr. J. R. Herbert, *The Bay of Salamis* (337), which has, apparently, been painted from a photograph, to the spoiling of a good view. The observer of nature should notice the mechanical painting of the sea, with its level and monotonous touches of white doing duty for the crisp edges of breaking waves: far and near, the rocks are likewise pretending, and not real representations of rocks. Just so much has been done as would make these parts of the picture look like rocks, and the artist has relied on the ignorance or carelessness of those whom he seems to have presumed would take his merits on trust. It is not needful to paint waves or rocks as

Turner did, still less to elaborate their forms in the quasi-mechanical mode of Mr. Brett; but when an artist, i. e. one familiar with the characteristics of such things, treats them, the fruits of his knowledge are visible in every touch, however seemingly facile.

A learned mind and a skilful hand cannot accomplish unlearned and false work like Mr. J. R. Herbert's; some knowledge and some skill inevitably attend the slightest touches of a good painter. The ignoramus and the quack alone work badly. We find little, if any, fidelity and knowledge in 'The Bay of Salamis,' but a good deal of sham fidelity and sham knowledge. As we are writing, multitudinous waves roll before us; yet, far as the eye can reach, there is not a crest which is like its neighbour; not a hollow has a fellow; not a dash of spray is identical with another in form, extent or colour. Now, it is impossible to paint these things; but such artists as Turner and W. Hunt evolved, by keen observation, the principles which directed the whole, and found the apparently overwhelming variety and dissimilarity to be Order, Law and Beauty: of Order Mr. Herbert has abundance, for his waves are regimental; but of Beauty and the Higher Law he seems to have neither knowledge nor consciousness. Has he really studied what he pretends to paint? In other respects we find little to admire in this hard, inartistic and artificial landscape. What brilliancy it has appears to be due to a photograph.

Contrasted with the above group of so-called landscapes, which might be extended to almost any extent, a delightful work by a man who possesses both knowledge and pathos comes next. Mr. A. W. Hunt is known as one of the ablest of our landscape-painters: he is no tyro, but an accomplished artist. Yet the poor works of Messrs. T. S. Cooper, F. R. Lee and J. R. Herbert have honourable places on "the line,"—due doubtless to the labours of Academicians. The stony pictures of Mr. Ansdell,—the crude painting and common style of Mr. V. Cole,—the icy *Venice* (87) of Mr. E. W. Cooke,—the shallow "trick" of Mr. P. Graham's *Among the Hills* (108),—Mr. H. O'Neill's inexhaustible commonness and coarse painting,—the puerility of Mr. J. C. Horsley, are so placed, along with at least a score of pictures by other painters who cannot paint, and who are Academicians. The eternal fitness of things may require this arrangement; yet, take the "outsiders" whose pictures are here in good places, and, without invidiously comparing them with the works of Academicians, let us observe how thoughtlessly many such productions have been placed, while Mr. A. W. Hunt's is hung over "the line," so that its perspective of a level lake, its mountain and cloud reflexions, are travestied. The landscape is thoughtlessly hung with regard to the light: every brush-mark in the sky is obvious, and glistens to the destruction of the effect. The landscape we refer to will be found high in Gallery VI, entitled *Morning Mists on Loch Maree* (344). Here, one is obliged to take much of its beauty on faith, but enough is obvious in the superb treatment of the water with delicate tints and learned modelling, of the aerial perspective of the shadowed hills, and of the colour of the land on our right, to convince even those who are not indebted to Mr. Hunt for abundant pleasure in his landscapes that injustice has been done here; we do not dream that this is due to anything but to inadvertence, perhaps to the fatigue of hanging so many pictures, or, it may be, to that incapacity to judge landscapes which seems not uncommon among figure-painters. The frequency with which such unfortunate mistakes occur is painful and great, despite the very obviously increasing desire of the Academic body to do such justice to landscape-painters as has long been denied to them. We admit the gratifying signs of considerate and conscientious purposes are honourable to all concerned, but they will never have full effect until such a proportion of painters of landscapes as is due to the importance of the art is comprised in the selecting and hanging committees of the Academy. To such a pass has injustice been carried by the Academy that landscape-painting must have succumbed long ago but for the merit and manliness of some of its

ablest professors; the living R.A.s honestly took shame to themselves when, probably for the first time, the majority learned that Mr. Linnell had his name inscribed as a candidate for the A.R.A. for thirty years; we believe we are not wrong in asserting that during a period of equal length Mr. Dawson has never but once had a picture on "the line," although he has been a constant contributor. Of another landscape-painter, of such high standing that all our readers know his name, it is true that his works have been so placed year after year in the Academy that he has never sold a picture from these walls. We might cite a dozen similar cases, of landscape-painters of the first-class, such as the one we alluded to (there is no dispute on the point) who have joined the Society of Painters in Water Colours, and executed small drawings rather than not work at all. No one who knows anything of Art can doubt the evil effect on the school of a long course of this kind of treatment. Another example of Mr. F. R. Lee's mode of dealing with landscape appears in his *Entrance to Fowey Harbour* (206), which is less hard than the work we have already named, but it is so untrue that, although the sea is extremely rough and the waves are great, not a particle of spray is in the air or torn from the crest of the glass-like water. The waves are drawn with some care, but so weakly as to produce little effect.

La Contessa Guiccioli (204), a portrait, by Mr. H. W. Pickersgill, is probably like that lady, whose fortune it has been to ruin so many reputations.—Mr. Hemy's *Rebec Player* (4) derives its style from Ley, and is rather coarsely painted; the subordinate parts are capital.—There is much spirit and good though showy painting in Mr. F. W. W. Topham's *St. John's Day, Venice* (10). It portrays the unwillingness of the little boy who is enforced to lead the lamb and wear the Saint's skin coat in a religious ceremony. "Some have greatness thrust upon them" is Mr. Topham's motto for this excellent but needlessly large work. The boy resists even the blandishments of the dignified ecclesiastic, who would persuade him to take the cord and lead the lamb; he blubbers, puts his feet firmly down, twists his body, and will not be so honoured as his friends desire.—Mr. Yeames's *Maundy Thursday* (17) is decidedly effective, and his most ambitious picture, yet by no means the best he has produced. The scene is a baronial hall; the subject, a lady washing the feet of certain poor people; her attendants stand near; household servants see to the arranging of the meal, which was of yore due to the poor on this day. The lady has a pretty and good face; her flesh is rather dryly painted; that of several subordinate figures is excessively so: there is good colour in the dress of the lady,—grace in her action; her draperies are roughly handled, but well designed; whilst the character and action of the child, who looks on, are well conceived. Many of the details are dexterously and cleverly painted, but do not bear looking into. The background is particularly flimsy and inartistic,—extremely deficient in colour, variety of tones and tints; it is evidently "put in to fill up": this is not the practice of a worthy, art-loving artist, such as Mr. Yeames promised to remain.—Sir F. Grant's portraits of buxom damsels, which he calls *The Sisters* (92), have a coarse character, and are noteworthy by us on account of the curiously bad drawing of the further face, which has made the remote cheek and eye look bigger than their fellows. The result is very odd: the painting is crude, the flesh-tints are dirty.—We noted a capital picture here last year, by Mr. F. Holl, jun.: we are not equally fortunate now; his "Better is a dinner of herbs where love is, than a stalled ox and hated therewith" (42) is oddly ill-adapted to the title, for he has failed to show what should have been the chief point of his subject, i. e. some testimony of the love borne for each other by the members of the lean and lugubrious family who are about to eat, with much parade of prayers. Hunger and grief are not desirable themes for repetition by a young painter. Mr. Holl seems to take a morbid pleasure in them: his picture is

not equal to its forerunner in design, nor superior, where the other was defective, in colour and careful execution.—*Fish from the Dogger Bank* (93), by Mr. Hook, shows smacks riding near a sandy shore—their cargoes landed, and bargained over by men and women, who kneel and inspect the spoil. The sky here is rather flat and somewhat painty; the perspective of the sands is as excellent as the perspective of this painter always is, who has by no means done himself justice this year. Nothing shows this more completely than *Brimming, Holland* (158), which is a capital piece of light and colour, yet rather rough and incomplete in execution and drawing. There are craft at a quay; in front a woman bargains for a drake at a market-stall. We cannot understand the drawing of her figure as seen behind; the stall and many parts of the picture are flimsy. Mr. Hook is always happy in rendering atmospheric effects, be they that of Cornwall, the bleaker air of Scotland, or of eastern England; and he has been most fortunate in catching that look of sunny softness which is proper to summer in Holland; a Dutch feeling—we need no higher praise—pervades the treatment of the atmosphere here, and the mid-distance is admirable, but the work has no subject. *Sea Earnings* (1022) shows a man and a boy fishing in laborious and dangerous way. Their family on a sandy shore with grey rocks. The figure of a boy on our right is very pretty, that of his mother with a baby, or his sisters—one cannot be sure which Mr. Hook intends—is trite to the last degree. There is much charming colour in this group—colour of the kind which we expect from this painter. He has not been so careful as before in treating the distance and the sky.

The *After-glow* (24) reminds us that Mr. H. C. Whaite, not many years ago, painted admirable landscapes, but this is not equal to his previous productions. The subject is twilight in a wood, sheep trooping on a road, the light sloping on their backs, and the picture, in some respects, recalls Mr. Linnell.—*The Interior of the Church of St. Jacques at Antwerp* (138), by Mr. T. Cleynheus, is capital, rather like the works of Ley's in colouring and texture. The painting is solid.—*Her Only Playmates* (209), by Mr. H. Hardy—a girl with a bulldog and mastiff—is rather mechanically but cleverly painted.—Mr. V. Cole's *Sunshine Showers* (211)—a valley seen in sunlight through the veil of rain that falls within an iris—is effective, but will not anywhere bear looking into by students who recognize nature when they see her works. This picture is not pathetic: without being so, a landscape is naught; it is too painty to be fine and pure. His twilight subject (991) is preferable to the last, yet rather academical and sentimental.—Mr. J. T. Linnell's *Reaping* (349) is first-rate in its way.—Mr. Frith's *Mrs. Rousby as the Princess Elizabeth* (364) hardly comes within the scope of serious criticism; suffice it that it is at once hard and flimsy. *Two Doves* (408) is a pretty sketch of a young lady and her pet bird. *Amy Robart and Janet* (908) shows the Countess to be neither lovely nor lively, and the dresses to be cleverly painted. It is not so brilliant as Mr. Frith's pictures used to be, and it is somewhat harder than usual.—Mrs. E. M. Ward chose a capital subject for her *First Interview of the Divorced Empress Josephine with the King of Rome* (916), and in this picture produced her best work. This is so, notwithstanding some defects in minor parts, as the figure of Napoleon, who leans at a chimney-piece in the background, and contemplates the meeting of his son and former wife. The boy is first-rate. There is intense pathos in the design, figure and expression of Josephine. Much skill has been employed in the composition and foreground painting.

We have a very fine and striking landscape in Mr. Oak's *Morning on the Bay of Uri, Lake Lucerne* (394). Light breaks through tumultuous clouds and falls on the intensely green waters of the lake, which is deeply seated among mountains and almost covered with their shadows; their many-rifted summits are loaded with snow. Here are many wind-pressed pines, and many hollow cliffs, with mysteries of light and shade, worlds of grandeur

and terror in themselves. Near the front are some finely-painted boulders at a torrent's mouth; the torrent itself breaks from the mountain-side. This picture deserves to be studied with great care.—Mr. H. Moore seems to be so often on the verge of utter pictorial ruin, failing in doing fine work, and yet somewhat recovering himself, that one is obliged to doubt the wisdom of his ready mode of treating those fine ideas of nature and colour which are so abundant in his mind. Clearly he could, if he pleased, paint with less paint, i.e. purely and delicately: see *Every Cloud hath its Silver Lining* (416), which, despite its lack of feeling for the refinements of handling, is exquisitely like Nature. All this artist's pictures are worthy of study. Our duty, while regretting that he does himself less than justice, is to call attention to them as they appear: see *A Quiet Evening in the Channel* (901), *Scud Lifting* (924), which has a fine sky and sea, a true study; also see *Fog Coming on, Evening*, (63).—*Sunset off Hastings* (421), by M. L. R. Mignot, is a vigorous, delicate, bright and subtly-treated study, marked by knowledge of sky and water, and rare skill in treating them. M. Mignot may be styled a mannerist of a noble sort, but still a mannerist; his work is firm, his mode of painting facile, without pretending to more than it shows.—Another fine landscape is Mr. Dawson's *Lancaster, from the Aqueduct*, (453). There is very beautiful painting in the atmosphere, sky and water of this expansive work, also in the low point of land in the mid-distance on our left as it juts into the river, and in the distant city on the hill; the elements are finely grouped throughout. We think the near foliage which hangs over the water on our right is not solid enough for this very able painter's honour, and rather too dexterously treated.—Mr. Hayward's study of twilight on a pool, with foliage about it, an owl flitting past, is very telling, rich and sombre.—*Turf-Cutters* (882), by Mr. T. Wade, shows power of high value, and much study of Nature; it is rather heavily than crudely painted and coloured, and the design is somewhat vague.—Mr. G. Sant's *The Wye, near Whitchurch*, (926) is a grandiose landscape, with many pictorial elements.—Mr. J. H. Sampson's *Trawling* (944), a fishing-boat at sea lifting over the waves, is expressive, with rather dirty colour.

A group of figure-pictures concludes our studies of paintings here. This comprises Mr. Cope's *Launcelot Gobbo's Siesta* (480), a work which shows much good reading of character in the expression and attitude of the sleeper; the wonderfully ill-drawn back of a woman on our right, and much unsatisfactory colour in parts, and unequally-treated textures of the flesh and costumes. The bright key of colouring adopted for this work, and technical skill in rendering accessories, make it attractive.—*'Tis blithe May-day* (412), by Mr. Pettie, concludes the series of his productions here: a countryman walks between two lasses, one of whom is, probably, about to become Queen of the May: some *badiane* seems to be passing from one girl to the other; the man marches between them, rather demonstratively and theatrically; but his action and expression are, with these qualifications, cleverly expressed and designed. The figure of the shy girl on his right is the best of the three. As we have already seen in this artist's pictures, here is much dashing, clever and flimsy execution; on the whole, the work is not of a valuable order.

The number of good water-colour drawings here is small: from these we select Miss C. Madox Brown's *Thinking* (601), a lady in a black dress, seated, and musing: this shows much capital colour of a fine order, expression and tone; it is solidly, if not very perfectly wrought.—*A River Idyll* (610), by Mr. W. Field, a family in a fly-boat on a calm stream, is charming in sentiment, and very prettily executed.

The following are in oil colours: Mr. M. Stone's *Henry the Eighth and Anne Boleyn observed by Queen Katharine* (891) shows much genial spirit in its treatment and design: the figure of Henry is outrageously exaggerated in bulk, but capitally painted in a "clever"—not sound—manner; yet the whole looks rather like a sketch from the

stage than from actual life. It is an attractive, graceful picture of large pretensions.—Less pretending, and of equal merits, is Mrs. L. Romer's *Bud and Bloom* (454), which is very cleverly painted, and expresses capitally a pretty idea.—Mr. G. E. Hicks's *The First Dip* (905) seems a cleverly-treated study of the effect of light reflected from a gleaming sea on the dress of a girl, who bathes with her infant brother; this peculiar effect is well reproduced, but the painting is sketchily done, and slight, although not destitute of ability.—Mr. C. R. Leslie's *Deal Boatmen answering a Signal of Distress* (460) is rather hard, but solid, marked by thought and more knowledge than the majority of its neighbours here.—Mr. Gale's *Cupid's Ambassador* (13) has much good painting in it, marred by something that is prosaic; yet there is a very pretty idea in the design. *Half-hours with the Best Authors* (19), and *Companions in Solitude* (54), by the same, are worthy of notice; and so are Mr. C. W. Herbert's *Home-ward after Labour* (31),—Mr. F. Weekes's *Impending Hostilities* (57),—Mr. Lidderdale's *Prayer for those at Sea* (96),—Mr. R. S. Stanhope's *The Olive Tree* (151), a pastoral, marked by refined feeling and high taste, —Mr. A. J. Lewis's *Sunshine and Cloud-Shadow* (162),—Mr. A. B. Donaldson's *Head of a Cardinal* (200) and *Margaret Mocked* (978),—Mrs. E. M. Ward's *Going to Market*, *Picardy* (249),—Mr. W. Davis's *Ploughing on the Banks of the Conway* (283),—Mr. E. Gill's *Fall on the Tummel* (354),—Mr. J. Clark's *The New Pet* (410),—Mr. G. Sant's *The Black Wood, Langley* (498), a favourite subject of his.—Mr. G. G. Kilburne's *Chain of Life* (912),—Mr. F. B. Barwell's *St. Luke's Little Summer* (971),—Mr. B. W. Leader's *The Lock and Church, Stratford on Avon* (979), and Mr. J. B. Burgess's *Hyacinths* (1017). We class these together, although many of them are not so worthy of detailed examination as others we have noted more at length. Among water-colour drawings of the same order are Miss Spartali's spirited, but strangely imperfect, *Saint Barbara* (530),—Mr. S. P. Jackson's *The Land's End* (621) and *Hulks at Plymouth* (536): a fine work of its kind.—Mrs. Sparkes's *The Burgermeister's Seat* (545), a capital study,—Mr. Pain's *Evening: Domlesky Valley, Switzerland* (554).—Mr. J. F. Lewis's studies and sketches in Egypt and Turkey (Nos. 562, 569, 570, 571, 572, 578, 579, 580) have all the interest the artist's name and practice confer.—Mr. A. Goodwin has two capital drawings—*By the Arun* (564) and *Off the Devonshire Coast* (565).—Miss L. Madox Brown's *A Duet* (612) has great spirit, rich tones and fine colouring; it shows at once progress on her part and the need of continued studies.—We commend Mr. W. P. Burton's *After Rain* (617).—Mr. R. P. Burcham's *A Norfolk Off Farm* (648) is deliciously faithful, fine and delicate.—There is great vigour, but much need of severe studies, such as confer refinement and completeness of execution, in Mr. O. Madox Brown's *Exercise* (657): a rider violently galloping a horse on the sea-shore.—Mr. S. T. Whiteford's *Fresh Acquisition* (662) should be examined to be appreciated fairly.

Among the miniatures there are few that call for special remark: those of Miss A. M. Cole are praiseworthy; those by Miss A. Dixon are excellent, delicate, and in a good style, especially *A. G. D. Walsh* (711) and *Master G. Russell* (692).—Mr. E. Tayler's *Isabel, Daughter of Sir D. C. Marjoribanks* (713), should not be overlooked in this brief list of the rapidly decreasing class.—Among the drawings we note Mr. R. P. Spiers's *Old Wooden House at Boppard* (716),—Mr. E. Moore's *Tintern Abbey* (729),—Mr. L. Ward's *Hall at Knebworth* (737) is a careful piece of architectural painting, with much force and fidelity.

It appears to us that the architectural drawings are poorer and less meritorious than before. There are a few, however, of exceptional merit and complete originality. Mr. W. Burges's designs for the decoration of a smoking-room at Cardiff Castle (744 and 752) are suitable, spirited and vigorous. Notice likewise the original and well-proportioned *Nightshayes* (781), by the same. The designs of Mr. Street need only to be pointed out as at once

grave, graceful and masterly. They comprise views of designs for the new Courts of Justice for the Temple Bar (788 and 812) and (789) the river-side sites: these are interesting, but we are more anxious to see the new designs for the amended plans, as adapted to the revised site at Temple Bar, than to return to the famous competition; the student will not fail to enjoy the fine composition, the masculine and expressive character of these works. It is undeniable that they look more like real buildings than nine of ten of their neighbours; this is a most significant fact, as they are but pencil-drawings, not shaded or tricked out for popularity. Mr. Street also sends a good study for a steeple at Swinton, Manchester (818).—Among the most interesting designs of this class are those by Mr. Derbyshire for the Prince's Theatre, Manchester (748 and 749).—Mr. C. Aitchison's decorations for Mr. Percy Wyndham's staircase (764) are excellent and highly refined: they are in a different style from the above, but like them in grace and spirit. There is much characteristic and original design in Mr. J. P. Seddon's Bradford Town Hall (778).—Mr. A. Waterhouse's *St. Matthew's, Blackmoor* (792) has much of the architect's grace and spirit, yet it is slightly mannered.—Our admiration is due to Mr. G. Truefitt's *Bank and Residences at Altrincham* (809), a very fine design, and Mr. Burges's *New Tower of Cardiff Castle* (817).

We next come to the crayon drawings, a class of works with high claims to attention,—claims, however, that are not often regarded. The most ambitious, if not the most complete, is Miss Spartali's *The Mystic Tryst* (838), a fine and highly suggestive study of heads.—We have already noticed Mr. Wallis's *After the Storm* (837), a noble study which deserves a better place than it has obtained.—Mr. Aston's *Old Yew Trees* (839) have much that is commendable, but lack strength. The engravings and etchings are, as a class, of about average merit: we noted in numerical order Mr. F. Hall's *Il Penseroso, after G. E. Hicks* (849) and *L'Allegro* (855), after the same, as perfectly rendering the character of their originals.—The fine architectonic illustration in *St. Catherine of Sweden Prays over the Body of her Mother, St. Bridget* (853) should be studied by students; it is by Mr. E. Brandon.—Mr. Cousin's name is sufficient for *John Pemberton Heywood, Esq.* (863); it needs no praise.—Mr. J. R. Jackson's *Earl of Leven and Melville* (865) has many fine qualities,—also Mr. Posselwhite's *Cecilia Sarah Richmond* (866), and Mr. T. O. Barlow's *John Fowler, Esq.* (872). The etchings of Mr. E. Edwards, *To the Lizard* (877 and 885) and *The Lizard Lights* (886) are fine examples of artistic work. Etchings, by Mr. F. S. Haden (883) are characteristic, and worthy of his reputation, which is all we need to write of them. Very good indeed is the etching, *Aylmerton, Blackdown* (887), by Mr. J. Haseltine; likewise that by Mr. M. Sullivan, *The Black Shed and Cattle Pool, Barn Elms Estate, Putney* (888).

About the sculpture, in addition to that which has been already written on, Mr. T. Woolner's *In Memoriam* (1222), we have little to state. The same artist's noble busts of *Sir Hope Grant* (1115) and *Charles Darwin, Esq.* (1198) are proper additions to that series of portraits of famous contemporaries for which we are indebted to him. Their conception is thoroughly suitable to the persons represented, their characterization complete, their execution admirable, and, while elaborated to delicacy, they are broad and life-like.—A charming portrait-like figure of a boy, reading, and in a modern costume, which is spiritedly, if not elaborately, treated, will be found in Mr. Halse's *Young England* (1064).—Mr. E. G. Papworth's *Wright Turner, Esq.* (1046) has many merits.—Mr. T. Thornycroft's *Richard, second Marquis of Westminster* (1047) needs the suavity of high finish, but is otherwise acceptable. The spirited way of sketching by Mr. Boehm appears in *Selim, an Abyssinian, with Tom, a Favourite Poodle* (1078).—Mr. J. Durham's *A. C. M. Redhead* (1200) is a good likeness; and so is *Mrs. Birks* (1154).

#### PICTURE SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold, last week, the remaining works of the late James Holland, and other pictures in his possession. The following were noteworthy lots:—Thursday, the 26th ult.: A considerable number of Sketches in Pencil, by Holland, of various landscape and architectural subjects in Holland, Belgium, France, Italy and England, at various prices, from 5s. to 1l. 13s. Water-colour drawings, by the same, in great numbers, at various prices, from 8s. to 84s.: Genoa, from the Sea (Vokins). This series included The Dogana, Venice, 20s. (White).—St. Maria della Salute, Venice, 31s. (Gregory).—Church of St. Simeon, Venice, 27s. (Vokins).—After Market, Venice, 37s. (Cox).—Glen Affric, 20s. (White).—St. Mark's Quay, Venice, 44s. (E. White).—A River Scene, North Wales, 27s. (Vokins).—The Balcony, 28s. (J. Christie).—Venice, from San Giorgio, sketched from a gondola, October, 1857, 43s. (Vokins).—Piazza Signori, Verona, 25s. (E. White).—The Porch of St. Vincent, Rouen (Vokins). Friday, the 27th ult.: A series of Sketches in Pencil, similar to the above-named, at like prices. Also water-colour drawings, of which Mid-day, Venice, sold for 34s. (Vokins).—The Glen, 33s. (Collard).—The Church of the Redentore, Venice, 26s. (White).—The Fish Market, Venice, 27s. (same).—Lisbon, 27s. (Cox).—A Welsh Road Scene, with a cart and figures, 26s. (White).—The Church of St. Job, Venice, 31s. (same).—Flowers in a Blue and White Dish, 32s. (Vokins).—Rotterdam, 1845, 28s. (Cox).—Llyn Idwal, 29s. (White).—The Rialto, 42s. (same).—St. Stephen's, Vienna, 29s. (Vokins). Saturday, the 28th ult.: Drawings in a portfolio, at prices ranging from 7s. to 13 guineas. Framed Sketches, at prices between 10s. and 53s.: Nine Coast Scenes (Holloway), including a large proportion which sold for less than 3s. Pictures in oils, at prices between 8s. and 94s.: On the Maas, Rain clearing off, R.A. 1849 (White).—On the Coast near Genoa, 52s. (same).—Genoa, from the Sea, 31s. (Vokins).—Waiting for a Gondola to Murano, 1860-3, 34s. (White).—Venezia, 65s. (Vokins).—Returning from Market, Dordrecht, 1848-9, 62s. (same).—The Fountain of San Giorgio, Genoa, 32s. (Permain).—On the River Colne, R.A. 1843, 73s. (Vokins).—A Glen, North Wales, 1856, 30s. (Pocock).—Storm clearing off, 32s. (Cox). Water-colour drawings by other artists: D. Cox, A Heath Scene, with figures, 47s. (Agnew).—Mr. F. Tayler, A Basket and Dead Game, 30s. (Vokins).—W. Mulready, Figures at a Doorway, 2l. 10s. (Pocock).—Turner, Conway Castle, 55s. (Maclean).—Christchurch, Oxford, 1794, 46s. (Vokins). In oils: Mr. W. P. Frith, Portrait of the Artist in the Studio, 32s. (Permain).—Etty, Design for a Ceiling Study, 31s. (Vokins).

#### SALE OF COINS.

THE Samson Collection of Coins and Medals has been sold during the past week by Messrs. Sotheby, Wilkinson & Hodge, at extraordinary prices. The following are from among the more important specimens. As, with helmeted head of Pallas, 30s. (Bunbury).—Agrigentum, with two eagles holding a hare, 30s. (Hoffman).—Catanea, with laureate head of Apollo, 25s. (Bunbury).—Eryx, the Erycian Venus seated to the left, 48s. (Hoffman).—Segesta, head to the right, 58s. (Addington).—Syracusan Medallion, 40s. (Lake Price).—another specimen, 47s. (Addington).—Full-faced head of Arethusa between two fishes, 38s. (Feuardent).—Numitorus with head of Rome, 25s. (Addington).—Servilia, with head of Liberty, 15s. 15s. (Addington).—Brutus, with cap between daggers, 27s. (same).—Sextus Pompey, 32s. (Feuardent).—Vitellius (large brass), 48s. 10s. (Addington).—Hadrian, brass medallion, 52s. (same).—another of different type, 51s. (same).—Antoninus Pius, brass medallion, 105s. (same).—another of different type, 61s. (same).—Commodus, a fine bronze medallion, 155s. (same).—Tranquillina, 30s. (Curt).—Solonius, bronze medallion, 80s. (Count Tyskiewicz).—Julian, 32s. (Feuardent).—Constans the First, large silver

medallion, 50s. (Hoffman).—Petronius, 18s. 18s. (Feuardent).—Gets, an unpublished large medallion in bronze, in very good preservation, 505s. (Addington).—this is reported to be the highest price any medal has ever brought at an auction. Total, 3,148s. 10s. 6d.

#### VANDALISM AT MALTA.

I BEG leave to call attention to acts of vandalism which are being perpetrated at Valletta, the capital of Malta. The Governor's Palace in that city contains a large collection of extremely curious vases of bright-coloured ancient majolica, some of which are of large size and dated. Tradition, erroneously, as I imagine, states that they were brought by the knights from Rhodes. These vases, as I saw at a recent visit, are all placed on the floor round the fine gallery which is known as the Armoury, and which is used from time to time as a ball-room. Observing that many of the vases were broken, I was informed by the attendant that this was done by gentlemen and ladies backsliding on them during the balls, and that a ball never took place without one or more being fractured. Another cause fell under my own personal observation. Men were employed in cleaning the armour, and as fast as they finished polishing a helmet they placed it on the top of a vase, and I saw one of the latter thrown down by the weight thus placed upon it. A few shelves would not cost much; but if the authorities are utterly indifferent to objects which they are unable to appreciate, the vases might be sent to the South Kensington Museum or some other Art gallery where they would be valued as they deserve.

Allow me to take this opportunity of expressing a hope that some effort, public or private, may be made to secure for this country some of the exquisite original designs and drawings of the lamented painter Overbeck, which may be seen in the studio of his heir, Signor Carlo Hoffmann, at Rome.

GREVILLE J. CHESTER.

#### Fine-Art Gossip.

We shall continue our articles on the Salon, Paris, next week.

THE British Museum, Department of Prints and Drawings, obtained, at the recent great sale in Frankfurt, some very important and desirable additions to its collections; among these were many fine English mezzotints.

BY way of a return to an Address of the House of Commons have been published copies of letters between the Science and Art Department and the Treasury on the subject of the estimates, plans and models of the future buildings at South Kensington, since October 23, 1869 (No. 218).

We understand that the Commissioners for the International Exhibition of 1871, have adopted the Report of the Committee recommending that the Judges for the admission of pictures shall be three laymen and six artists, and that the Royal Academy, the Society of British Artists, the old Water-colour Society, and the Institute of Painters in Water-colours, have each been invited to name one artist, the remaining two being elected by the whole Committee.

BOTH those who were amused and those who were, we think very unnecessarily, annoyed by the manner in which the question of the authorship of the designs for the stained-glass windows in Fairford Church was treated, will be glad to learn that a series of tracings, elaborately coloured, from those works is about to be placed in the South Kensington Museum. Part of the series is already on view in one of the corridors. It will soon be seen that these works are by different hands, with very few, if any, qualities which recall Albert Dürer's mode of art.

THE twenty-first annual Report of the Council of the Arundel Society has been printed, and announces a general meeting, to be held on the 16th inst., at half-past two, p.m. The report states the continued prosperity of the Society, the slightly

reduced receipts; also details of the publications of the Society, of which the sole "occasional publications" was a copy of 'The Virgin and Child,' after Fra Bartolomeo. The first publication of 1871 will consist of six panels from the wings which formerly enclosed the centre picture of the upper portion of the 'Adoration of the Lamb,' at Ghent; two of these are from the inside, four from the outside; also the 'Jeremiah' of Michael Angelo, in the Sistine Chapel. The second subscribers of 1871 will receive two chromo-lithographs, one from Holbein's 'Meyer Madonna,' at Darmstadt; the other from Raphael's 'Philosophy,' in the Vatican. Mr. Ruskin will write and draw for the intended publications of the Society on the sepulchral monuments of Italy. Among works recently undertaken by the Society is a copy of Meister Stephan's triptych in the Cathedral of Cologne.

THE pictures of the Salon, Paris, having been, according to the laudable and convenient practice of our neighbours, changed in their positions on the walls of the galleries, the Exhibition was re-opened on the 24th ult. The galleries were closed on the 21st ult. for this purpose. They will be finally closed on the 20th inst., at 6 p.m.

THE Académie des Beaux Arts, at the sitting of the 21st ult., elected M. Baudry in the place which the death of M. Schnetz left vacant in the section of Painting.

THE Antwerp Exhibition will open on the 14th of August next, and close on the 2nd of October. It should be known that 3,200l. are annually spent for the purchase of works of art in this collection.

MR. D. O. HILL, an able Royal Scottish Academician, died on the 23rd ult. He was the son of a bookseller in Perth, born in 1802, at Perth. He had been Secretary to the Royal Scottish Academy, and was a very active member. His first pictures were exhibited in the Scotch Academy in 1823.

HERR ENTRES, the Bavarian sculptor and wood-carver, is dead. He was also noted as a collector of artistic treasures and curiosities.

## MUSIC

MUSICAL UNION.—Jail from Trieste, Auer from St. Petersburg, J. ELLA, Director.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusins.—St. James's Hall, Monday EVENING, June 6, at 8 o'clock.—Overtures, "Athalia" (Mendelssohn), "In Memoriam" (Sullivan), "Zauberflöte" (Mozart), "Symphony" (Brahms), "Cantata" (Liszt), M.S., violoncello, &c., Pianoforte, B. in minor, pianoforte, Mr. F. H. Cowen (Mendelssohn), Vocalists, Madame Simico and Mr. Santley.—Stalls, 10s. 6d. and 7s.; Tickets, 5s. and 2s. 6d.—Lamborn Cook & Co., 68, New Bond Street; Austin's Ticket-Office, St. James's Hall; Chappell's, Olivier's, Mitchell's, Keith, Prowse & Co.'s, and A. Hay's, Royal Exchange.

M. E. M. DELABORDE, from Paris, will give his SECOND MATINÉE MUSICALE, at St. James's Hall, TUESDAY, June 7th, at Three o'clock. He will perform selections from the works of Bach, Beethoven, Chopin, Mendelssohn, Schumann, &c., and introduce the "Piano Concerto" of Wolf-Ferrari. Tickets, 1s. 6d. and 1s. 2d.—Stalls, 10s. 6d. and 7s.; balcony, 3s.; admission, 1s., at Robert W. Olivier's, 19, Old Bond Street; and at Austin's Ticket-Office.

JUNE 9.—THE LONDON GLEE and MADRIGAL UNION (Established 1859).—Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Land, and Mr. Lawler, give their LAST but one AFTERNOON CONCERT, at St. James's Hall, on Wednesday, June 9, at Three o'clock.—Tickets, 2s. and 1s.; at Mr. Mitchell's, 38, Old Bond Street; and Mr. Austin's, St. James's Hall; Piccadilly. Director, Mr. LAND, No. 4, Cambridge Place, Regent's Park.

JUNE 22.—MR. BENEDICT'S ANNUAL GRAND MORNING CONCERT (under the immediate patronage of the Royal Family) will take place at the St. James's Hall, on WEDNESDAY, June 22. The Concert will commence at 10 a.m. and will last for two hours. For the few remaining Stalls and Fautours on the Orchestra, 2s. each, is requested.—Tickets at the Libraries, Musicians' Mr. Austin's Ticket-Office, St. James's Hall; and of Mr. Benedict, 2, Manchester Square, W.

## THE OPERAS.

WITH the strange perversity that characterizes almost all entertainers of the public, the managers of our rival Italian Opera-houses have given 'Le Nozze di Figaro' on two succeeding nights. It is fortunately one of the few works which cannot be repeated too often, but we should be perfectly satisfied to dispense with its performance at one establishment, if at the other it could be replaced by some less familiar opera. At each house there were novelties in the cast. At Drury Lane, Mdlle. Nilsson was to have exchanged her character of *Cherubino* for one which we should imagine would suit her much better, that, namely, of the Countess. At the last moment, however, she was attacked with hoarseness, and could not appear at all. Her part

was undertaken at short notice by Mdlle. Reboux, whose good-fellowship in accepting an unavoidable position precludes all criticism. The other two ladies were both new to their characters, but they were both successful. Madame Volpini had taken the trouble not merely to learn the music of *Susanna*'s part thoroughly—no easy task—but to study the dramatic requisites for the rôle of the shrewd and sprightly serving-maid. The result was a performance highly satisfactory in every respect. The saucy Page fell to an equally competent though less experienced singer, Mdlle. Lewitzky. This promising young lady adopted the pensive sentimental idea of the character—the idea, in fact, which was manifestly entertained by Mozart, and which is clearly shadowed forth in his tender dreamy music. M. Faure sings every phrase of *Figaro*'s voulable part with the artistic sentiment that distinguishes him, but he tries vainly to make up by activity for what he wants in humour. Finer declamation and purer phrasing than Mr. Santley's in the passionate language assigned by the refined composer to the "married rake" *Almaviva* have never been heard on the stage, and the smaller characters were well sustained. At Covent Garden, Mdlle. Lucca's boldly original and to our thinking, utterly indefensible, impersonation, we were about to say caricature, of *Cherubino*, is the principal attraction of the cast. The audience enjoyed hugely the "quips and cranks" and "wreathed smiles" of the eccentric lady, but we are at a loss to understand how they could reconcile the plaintive sentimental melody, 'Voi che sapete' with the pert little personage who sang it. Mdlle. Tietjens gave the Countess's solos with laudably conscientious care, but of Mdlle. Sessi's *Susanna* we must defer speaking until she has become more familiar with the part. Signor Cotogni was the *Barber*, and Signor Graziani the *Count*.

*Dinorah* is, to our thinking, one of Madame Patti's most interesting impersonations. Certainly, the music has never been sung by any other artist (and we have heard all of any note who have attempted the part) with such ample *maestria*. There is not a fault to be detected in it, from the first scene to the last, while the peculiar reed-like tone of Madame Patti's voice gives to the plaintive passages an expression they have never worn from other lips. Signor Marino, who has hitherto played second tenor parts satisfactorily, was a passable *Corentino*, and Signor Graziani a strong-voiced *Hoel*. An English tenor, Mr. Morgan, sang the Reaper's quaint and by no means easy song with good effect.

Mdlle. Cari, the young American lady who appeared at Covent Garden at the beginning of the season, has migrated to Drury Lane, where she has appeared as *Nancy*,—a part in which she was enabled to show off her fine deep notes to advantage. *Marta* herself was brightly played by Madame Volpini; Signor Mongini and Mr. Santley taking the other characters in Flotow's incomprehensibly popular opera.

## Musical Gossip.

THE Crystal Palace still continues to afford a refuge for English Opera. On Tuesday 'Faust' was brought out for the first time, Miss Blanche Cole performing very creditably a part in which she has to contend against the most formidable possible rivalry. Had we an established English Opera-house there would be a place in it for this young lady. Miss Thirlwall sang unobtrusively and effectively *Siebel's* part, Mr. Vernon Rigby was the *Faust*, Mr. Aynsley Corri the *Valentine*, and Mr. Corri the *Mephistopheles*. The chorus was good, and the orchestra, under Mr. Mann's direction, admirable. Signor Randegger's clever operetta, 'The Rival Beauties,' was announced for Thursday. The Saturday Summer Concerts are being continued, and at the last Madame Auspitz-Kolar's musician-like pianoforte-playing was noteworthy enough to be particularly mentioned.

The concerts of the week have been numerous but unimportant. *Il se suivent et il se ressemblent*. What, indeed, is there to distinguish Mr. Austin's

concert from Mr. Kuhé's, or his from Madame Puzzi's, except that some of the artists who are present at one are absent from the others. If the *bénéficiaire* happen to be also a performer he appears several times before his own friends, whereas he would probably be invited to appear but once before the friends of his fellow artists. Beyond this, there is little difference; and private concerts, when no important novelty is brought forward, scarcely demand mention.

THE cantata given out to the candidates for the Grand Prix de Rome is by M. Duthiel, and is entitled 'Le Jugement de Dieu.' Fifty-three manuscripts were submitted to the jury for examination.

ACTIVE preparations are being made at Bonn for the Beethoven Festival. The new Hall is nearly finished. The direction of the musical part of the Festival has been entrusted to M. Heller. Among the singers are Madame Bellingratto (soprano), and Madame A. Joachim (alto); Herr Vogl (tenor), and Herr Schultz (bass). Mr. Halle, Prof. Joachim, Herr von Königslow, and M. Strauss also will take part. Herr Fr. Weber, of Cologne, will play the organ. A fourth "non-official day" is to be added to the days of the Festival.

HERR ANTONY NEUMANN has been appointed Director of the National Conservatory of Music by the Government of Ecuador under contract for four years, at a salary of 800l. per annum.

## Drama

### THE ADELPHI THEATRE.

THAT the functions of the Lord Chamberlain as the licenser of stage plays are now wholly nominal, and that the sooner a mere mockery of authority is done away with the better, are conclusions forced upon the mind by the production of the drama of 'Free Labour,' founded by Mr. Charles Reade upon his novel of 'Put Yourself in his Place.' Those disputes between labour and capital which form the most vexed question of the political hour are discussed in this piece as freely as though the stage were the hustings, while the statements and charges most apt to inflame political animosity to the height are bandied about as though they were the most harmless of matters. Mr. Reade himself, it must be owned, preserves what, we suppose, he would call an armed neutrality. He enters as a peace-maker into the fray, knocking down each of the combatants and repeating with the utmost impartiality the process so soon as either of them attempts to get on his legs. That no outburst of political feeling attended the first night's production of 'Free Labour' was, perhaps, due to the care which seemed to have been exercised in the admission of the audience. The play, however, seems like a grenade in the hands of one ignorant of its nature. It may be put down in safety, but the risk of an explosion and its probable consequences are unpleasant things for the by-stander to contemplate. Mr. Reade's method and purpose are so thoroughly his own, and, we will add, so good in their way, and Mr. Reade himself is so much in earnest, that the task of censure is unpleasant and in some respects useless. It is not easy, however, to find anything but fault with his new drama. We should have thought it difficult from a novel so dramatic and exciting as 'Put Yourself in his Place' to extract a play so uninteresting as 'Free Labour.' To begin with, it is too long by almost one half. The scenes are welded together clumsily, and the *dénouement* is brought about in a manner strangely commonplace and stagey for a writer of invention. Almost half an hour of the spectator's time is consumed in seeing Mr. Neville at work beating, on a *real* anvil, a piece of iron drawn out of a real forge. That a scene of this kind interests a British audience, that the sight of the red-hot sparks flying freely over the stage causes something like transports in the gallery may justify to the dramaturge, but not to the artist, the employment of such a device. The result of Mr. Reade's labour has been the production of a commonplace and cumbersome melo-drama, with

one or two fairly effective situations. For the melo-drama we were prepared; the commonplace Mr. Reade should have spared us.

The most important of the alterations that have been effected in the story consist in making the visit of Mr. Coventry and Grace Carden to Cairnhope Church precede by a few minutes only the attack by the unionists upon Henry Little, and in killing Mr. Carden at an early period in the story. A result of the latter expedient is to make Grace's marriage with Mr. Coventry inexplicable, and to sink greatly her character, which, in the novel, is very noble and womanly. Great prominence in the drama is given to a personage entitled Shifty Dick, who, after performing many strange and rather purposeless vagaries, takes upon himself the disguise of a clergyman and marries Coventry and Miss Carden, whose wedding accordingly is conveniently invalid. The attack of Grace upon her husband, on which much stress was laid in the novel, is altogether omitted.

It is never an easy task to present on the stage characters that the spectator has previously succeeded in photographing in his imagination. Of the personages Mr. Reade renders in his novel so life-like that we seem to have a personal acquaintance with them, two only come before us on the boards. Mr. Henry Neville realizes fairly enough the *Henry Little* of the story; and Mr. G. F. Sinclair gives a respectable impersonation of *Mr. Grotait*. Miss Margaret Young represents the lighter side of *Grace Carden* with some skill; but becomes very slow of speech and stagey in action in the more serious scenes. Miss Roberta Erskine approaches as near to a successful representation of *Jael Dene* as can be expected in a woman totally ignorant of the manners and language of the class from which is taken the character depicted. Mr. George Pearch, Mr. Ashley and Mr. Chute, with one or two subordinate actors whose parts it is difficult to distinguish, render fairly the characters assigned them. The first performance was warmly received by an unusually thin house.

#### THE PRINCESS'S THEATRE.

M. REGNIER's reputation as an actor of serious parts was first gained in the character of *Noël*, the faithful servant in 'La Joie fait Peur' of Madame de Girardin. No subsequent performance has dimmed the recollection of this admirable assumption. On Thursday last M. Regnier appeared in this character at the Princess's. The drama of Madame de Girardin is slight as it can be. A youth supposed to be slain in battle returns home alive. The shock his re-appearance gives to *Noël*, the family servant, shows what is likely to be the effect of a son's return upon the worn nerves of a mother whose sole occupation, since the report of his death, has been to think of him and bewail his loss. *Noël*, accordingly, aided by *Blanche*, the sister of the returned sailor, contrives, by various devices, to prepare the mother's mind for news which they dare not too suddenly reveal. M. Regnier's acting as *Noël* is, undoubtedly, of the highest order. Few modern representations are equally truthful, tender and pathetic. The best scene in it is that in which the old man hears the loved voice to which he did not expect again to listen. His start, his look, rapidly changing from astonishment to fear, and the sudden and utter collapse of his faculties which followed, were admirable. Scarcely less good, in their way, were his general officiousness and self-complacency, and his pride in each member of the family to which, in his own esteem, he belonged. M. Regnier received good support from Mlle. Léonide Leblanc and Madame Marie Laurent. As *Blanche* Mlle. Leblanc was thoroughly natural and tender. In the rôle of the mother, Madame Marie Laurent showed one side—not the most powerful—of her genius. Previous to the piece, De Musset's pleasant comedietta, 'Un Caprice,' was artistically sustained by Mlle. Brohan, Madame Marie Paturel, and M. Maurice Coste. There are in this piece more framework and action than in some works of the same author, and these served to command it to an English audience. 'La Pluie et le Beau Temps' of M. Léon

Gozlan closed the performances. This amusing sketch of the devices to which a woman will resort to relieve the monotony of wet weather in the country was well supported by Mlle. Brohan, Madame Desmonts, and M. Paul Deshayes.

'Silken Fetters,' the title bestowed by Mr. Leicester Buckingham upon his version of Scribe's comedy, 'Une Chaîne,' characterizes better the original than the name it bears. A chain is ordinarily a sufficient hindrance or impediment to keep from a man a show even of liberty. But the fetters M. Scribe has placed upon his hero, though they cause a little trouble and some injury even in the removal, are shuffled off with great rapidity, and do not long restrain him from his desires. A youth seeking to marry his cousin, whom he loves, finds himself entangled in an intrigue with a married woman. Every species of complication surrounds him. To his mistress he owes his success in life, to her husband he stands indebted for kindest and most freely accorded service, and to his intended bride belongs not only the homage he delights to pay, but acknowledgment for unparalleled generosity and self-sacrifice. The play-wright's ingenuity is, of course, able to find a way out of all difficulties, and the hero of the drama is in the end married to the woman of his choice, with the consent of the only person who had a right in honour to forbid his marriage. So careful, indeed, is M. Scribe of the youthful lover that he manages, while freeing him from all his obligations, to save his character from the reproach of excessive baseness and cowardice, though scarcely, perhaps, from that of brutality. The piece is thoroughly characteristic of its author; its intrigue is admirably developed. A series of situations perplexes and stimulates the spectator, whose curiosity and interest are maintained at full pitch until the close of the action. To compensate for these advantages, 'Une Chaîne' has some defects. Its characters are commonplace in themselves, and are hastily sketched, and its literary merits and its psychology are alike feeble. Short as is the time—not thirty years—that has elapsed since the production of 'Une Chaîne' at the Comédie, the play is already old-fashioned, and what interest its revival possesses is of a pseudo-antiquarian kind. The types it presents are still, however, when effectually presented, fairly amusing. M. de St. Geran, the pacific admiral, who neither smokes nor swears, but kills people in duels, in order to obtain a right to be good-natured at his ease, was well rendered by M. Lafont, who gave to the part great dignity and vivacity. Mlle. Brohan was seen to highest advantage as Madame de St. Geran, the woman in whose chain of flowers the hero is involved. M. Paul Cleves was respectable as *Emmeric*, the lover, and Mlle. Marie Paturel agreeable as his cousin *Aline*. The great success of the performance, however, was obtained by M. Regnier, who resumed, as *Balandard*, a part he played at the first production of the play, when his personal associates were Rey, Samson and Menjaud, Mlle. Plessy and Mlle. Doze. *Balandard* is an avocat of exemplary conduct and morals, who, in the capacity of friend of *Emmeric*, has to assume the responsibility of some of his actions. The evil reputation thus vicariously acquired stands him in such stead with the fair sex, that it obtains him a wife and fortune, which, while he was known as the most honourable and well-conducted man of his profession, were quite out of his reach. M. Regnier is very droll in the character, which does not, however, exhibit his talents to equal advantage with the part of *Noël*, to which reference has previously been made. In *Noël*, however, M. Regnier is unsurpassable. A piece of delicacy on the part of the French actors, though superfluous, is worthy of notice as courteous in intention. The name of the invisible mistress of *Balandard*, who loves him for his reputation as a *mauvais sujet*, is *Victoria*. For this name that of *Regina*, readily suggested by it, is substituted. During the past week the programme at the Princess's has frequently been changed.

#### MISS NEILSON'S DRAMATIC STUDIES.

THE entertainment given under the above title at St. James's Hall on the 26th of May, deserves, in

more than one respect, to be considered important. In these days, when the chief features of the stage are sensationalism, which, in its extravagance, becomes burlesque, and burlesque that, in its feebleness, derives sensation from gymnastic feats, and a liberal—or rather an *illiberal*—display of costume, a plan like that devised and carried out by Miss Neilson is as bold as it is meritorious. To plan a series of recitations embracing some of the masterpieces both of English and Continental dramatists, at once denotes intellectual appreciation of a high kind on the part of the projector. These recitations have been introduced and linked together by a prose exposition, which, though modestly designated "illustrative anecdotes and remarks," is delightful in its manner and in its appreciation of the plays which it deals with, and which will only lose credit for its erudition because the listener will scarcely surmise the knowledge that underlies the airy piquancy which has charmed him. One description in particular, of the Mall, prefixed to Congreve's 'Love for Love,' might have done good service in the brilliant comedy which it only introduces. Having mentioned the scenes from 'Love for Love,' we may observe that Miss Neilson achieved in them her highest triumphs as a comedian. The passages between *Mrs. Frail* and *Mrs. Foresight* were given with infinite zest and finish, but when *Miss Prue* with *Mr. Tattle*, followed by *Brother Ben*, came on the scene, we had one of those spontaneous and true exhibitions of character in which Art only supplies the means of interpreting what Nature inspires. Comedy, indeed, can seldom have given more genuine delight than that derived from Miss Neilson's rendering of *Miss Prue*. It is still more important, however, both for her own interests and those of the drama, that in the great scene from the fourth act of Racine's 'Phèdre' she showed such poetical instinct in her conception—such deep *inner* feeling (utterly distinct from spasm and studied rhetoric) in following out the passions of jealousy, rage, and, above all, of the remorse that in fancy carries her after death to the bar of her father, *Minos*, that it was strange how a solitary figure, with no dramatic interlocutors or accessories, not even with a pictorial background, could thrill the audience into an illusion of terror, the first effect of which was silence, the second enthusiasm. Though a little too hurried, and not quite distinct enough in marking the various speakers, so far as the earlier scenes were concerned, the rendering of these was still effective. In the 'Thekla' scenes, from Schiller's 'Death of Wallenstein,' the lady's dignity and pathos merit an especial tribute. But it was in 'Love for Love' and in 'Phèdre' that her powers were most conspicuously displayed. As to the latter character, though we have seen Rachel impersonate it, we should like to see Miss Neilson impersonate it again. The introduction of classical music by Mr. Lindsay Sloper between some of the recitations was an acceptable feature of the entertainment.

#### Dramatic Gossip.

MR. GILBERT's musical legend, 'The Gentleman in Black,' produced at the Charing Cross Theatre, is a Hoffmann-like production, written in witty verse upon a quaint and an original subject. Like all Mr. Gilbert's extravaganzas, it has beneath it sense, meaning, and something like imagination.

CHANGES in burlesque performances are not matters of serious interest. As a piece of news, however, may be chronicled the fact that Mr. Byron's burlesque of 'Kenilworth' has been revived at the Strand Theatre.

*L'Orchestre* states that Mr. Fechter has contracted an engagement to re-appear in America during next autumn.

'L'HÉRITAGE DE M. PLUMET' of MM. Barrière and Capendu has been revived at the Vaudeville, with Mlle. Rosa Didier as *Henriette* and M. Brinthead as *Philippe*.

A DRAMA in verse, by M. Placide Couly, entitled 'L'Exil du Dante,' has been received at the Odéon.

TO CORRESPONDENTS.—C. du A.—E. F.—D. A. M.—E. C.—S. P. O.—A. P. T.—A. S.—received.

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